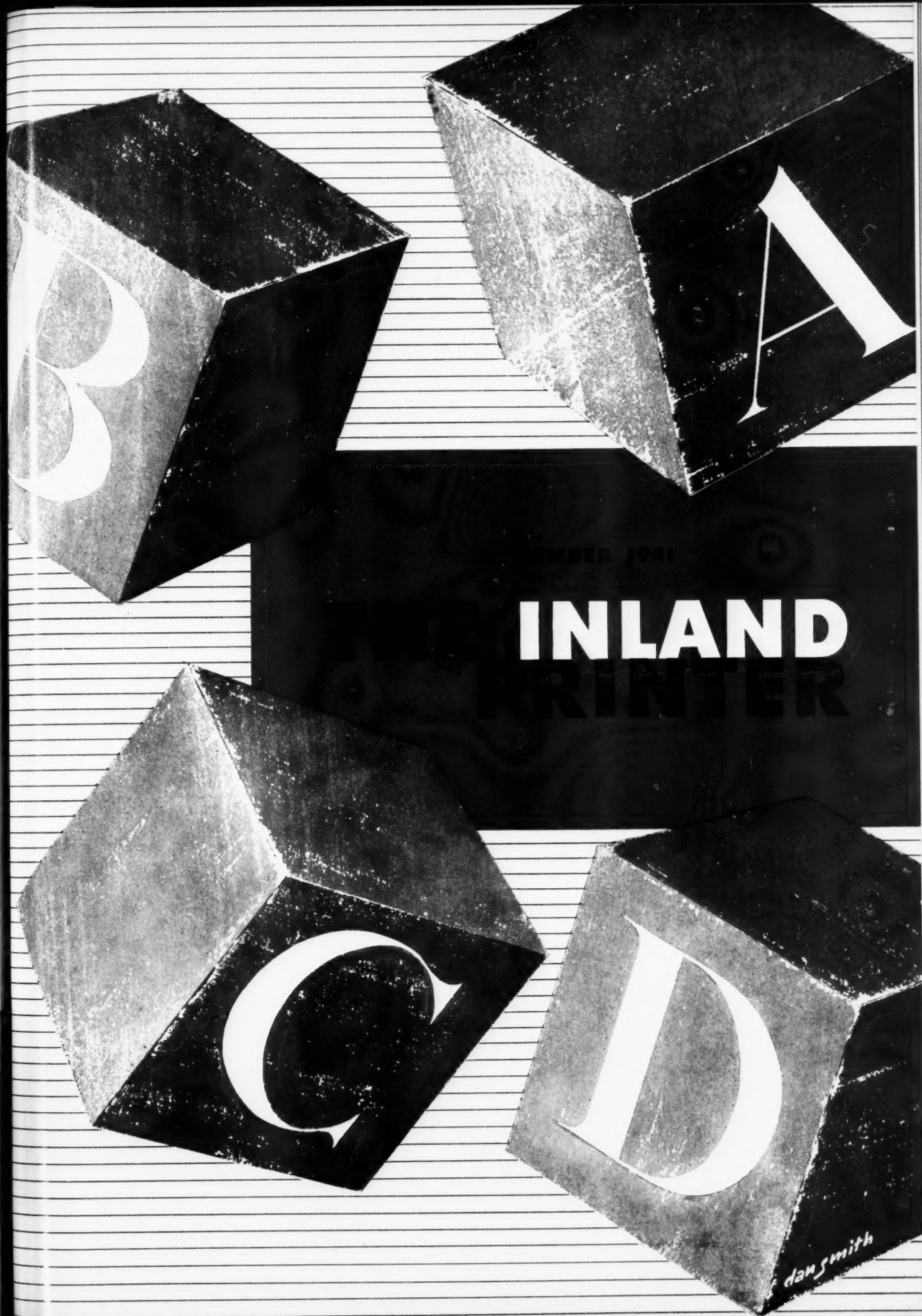


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MBER 1941  
**INLAND**  
COMPOSITE  
PRINTERS

dan smith



## *Plenty of Action in CHAMPION CARDBOARDS*

### ***Coated Board***

Miami Coated Blanks  
Miami Coated Carsign Blanks  
Miami Coated Tough Check  
Britefold Coated Translucent

### ***Coated Postcard***

Ariel Enamel Postcard  
Campaign Postcard  
Falcon Postcard  
Kromekote Postcard

### ***Uncoated Board***

Hy-Plane Blanks  
Hy-Plane Uncoated Railroad  
Poster Blanks  
Inventory Index Bristol  
Ticket Bristol

### ***Uncoated Postcard***

Cream Government Postcard  
Hamilton Postcard  
Canton Postcard

### ***Tag Board***

Tuf Tear Tag

### ***Pressboard***

Champion Pressboard  
Imitation Pressboard

Printers and advertisers everywhere recognize Champion as the maker of the finest coated and uncoated book, offset, envelope and cover. But there still are some who forget that this is also one of the biggest producers of coated and uncoated blanks and postcard, as well as tag board and pressboard. This group embraces nineteen grades, offering a very extensive range of weights and colors, to meet almost any need. Into the production of these items go the experience and facilities which make other fine Champion products the best in their grades. It is not surprising then that Champion cardboards and postcards are a little higher quality than the many brands which lack these advantages.



**THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio**

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds,  
Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day*

District Sales Offices

NEW YORK, CHICAGO, PHILADELPHIA, CLEVELAND, BOSTON, ST. LOUIS, CINCINNATI, ATLANTA





# Savings in Composition ...but that isn't all!

Many printers who have witnessed Ludlow time tests at printing expositions, exhibits, and demonstrations, are convinced of the savings which can be effected with the Ludlow in setting job and display composition.

- Watching with their own eyes the efficient Ludlow method of composition, they have noted many short cuts, such as "gathering" matrices instead of reaching for one letter at a time, and the simplicity and ease of spacing. Also they have observed other operations wholly eliminated, such as spacing "tight to lift."

- In consequence they have become convinced of the economy of setting job and display composition the Ludlow way.

- But that is only the beginning of the story of Ludlow economy.

- There is further consequential saving in the make-up of an all-slug form containing no single types, as every printer will recognize.

- An all-slug form also seldom requires tie-up, and this results in further savings in proofing and handling.

- Lock-up for press becomes a simpler and faster

operation because there is no danger of pi and line-lengths are more nearly uniform. With all-slug composition, a spongy form is practically unknown.

- Make-ready time is reduced, for every typeface in the form is new and unbroken, and of uniform height-to-paper.

- The press which carries an all-slug form can be run faster, without fear of spaces and quads working up, so there is less spoiled work from this cause.

- Multiple forms, produced easily and economically by repeat-casting slugs with the Ludlow, enable printers to fill out otherwise wasted press-bed capacity, resulting in increased production from any given number of impressions.

- Finally the form can easily be held for reprint without impairing the composing room's stock of type and material. The only thing tied up is the poundage of metal.

- These savings, added to the economy of original composition make the Ludlow worthy of serious consideration by any printer interested in increasing his percentage of profit.

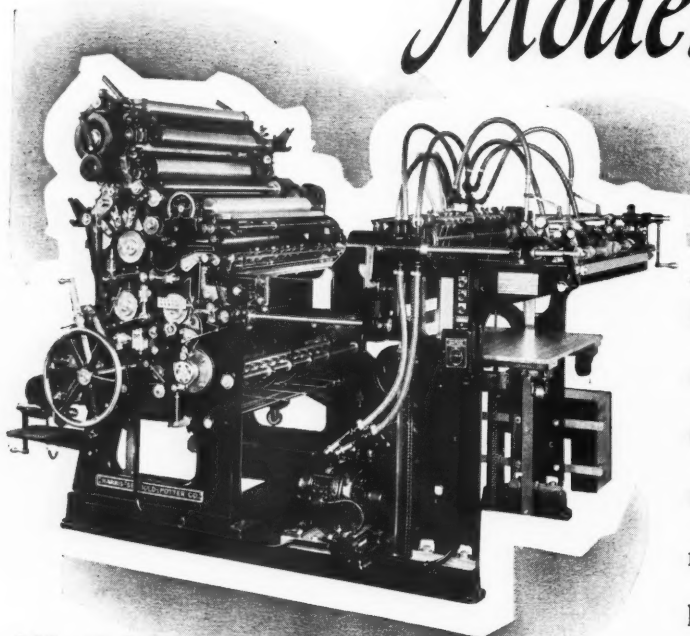
- Write us today for full information regarding Ludlow economies.

## LUDLOW TYPOGRAPH COMPANY

Set in Ludlow Radiant Bold and Radiant Medium

**2032 Clybourn Avenue • Chicago, Ill.**

*Today* WITH BUSINESS KEENLY ATTUNED TO MODERN IDEAS  
**OFFSET** IS MORE AND MORE THE —  
*Modern Method*



• LSB • 17x22 Single Color

HARRIS LITHO-CHEMICALS

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

Business cannot escape change. Every new idea, every altered plan... from the shifting of population to the restyling of products... calls for revised efforts. The printer is in a better position to meet these changes when his pressroom facilities afford the production of modern offset.

Moreover, ANY printer can best capitalize upon modern tendencies with Offset produced on the craftsman's press... the Harris.

# HARRIS OFFSET PRESSES

HARRIS SEYBOLD POTTER COMPANY

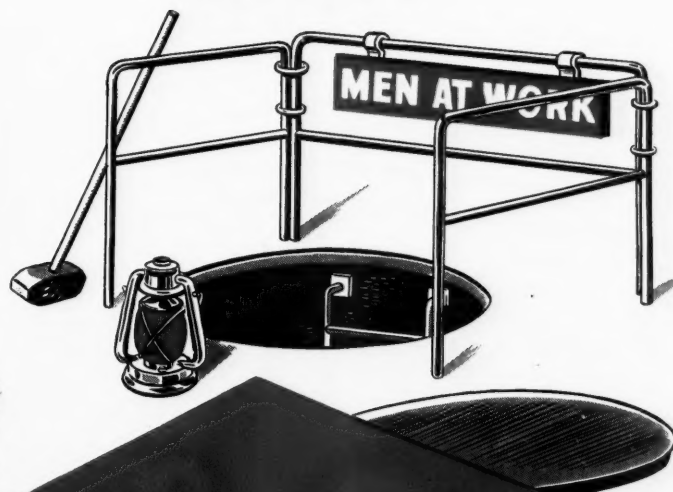
PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES

General Offices: 4310 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton

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# Watch Your Step, Mister!



**14  
SPARKLING  
COLORS**  
and a  
**DISTINCTIVE WHITE**  
for letterheads and  
business forms.

★  
You'll find plenty of  
color in  
**HOWARD MIMEOGRAPH**  
and **HOWARD LEDGER**,  
too.

CONTRACTING firms, utility companies, and city street departments alike have made us familiar with the fact that a red lantern indicates the necessity for caution. Color is easy to see ... and hard to overlook ... which should prove all the reason you need for assigning office and factory forms individual colors ... to permit their being recognized immediately. You'll find a wide choice of sparkling colors for this purpose in

**HOWARD BOND**  
WATERMARKED  
*The nation's business paper*

THE HOWARD PAPER MILLS ★ URBANA, OHIO



"SMOOTH  
AS  
STILL WATER"



# Levelcoat<sup>\*</sup> PRINTING PAPERS

Providing all the beauty of costly printing papers at the price of ordinary paper!

## Trufect<sup>\*</sup> Levelcoat Paper

Made super-smooth by new, exclusive coating processes. For high-quality printing.

## Kimfect<sup>\*</sup> Levelcoat Paper

Companion to Trufect at lower cost. For use where quality remains a factor, but less exacting printed results demanded.

## Multifect<sup>\*</sup> Levelcoat Paper

Where economy counts in volume printing, this grade does a splendid job.

<sup>\*</sup>TRADE MARK

By using *Levelcoat*<sup>\*</sup> papers you give printed pieces a real chance to do a selling job. *Levelcoat* is manufactured by new, exclusive coating processes which make the printing surfaces super-smooth—put snap and contrast into halftones...bring out vitality in colors...make type appear sharper and more defined. *Levelcoat* users praise the fine printing results obtained.

But more! *Levelcoat* papers provide all the beauty of costly printing papers *at the price of ordinary paper*. Advertisers who have been paying a premium price for superior printing results can now achieve important

savings, *without sacrificing quality*, by specifying *Levelcoat* papers.

Also, in cases where a small printing budget has limited buyers to not-so-good appearing catalogs, circulars and brochures, they now can step-up to *Levelcoat* quality paper at little, if any, extra cost.

**Seeing is believing . . .** Call your paper merchant now and ask for *Levelcoat* samples. Or write Kimberly-Clark for proofs of printed results. You'll agree, these new papers do most for the money! They are available through your paper merchant. If you prefer, inquire direct.

**KIMBERLY-CLARK CORPORATION • NEENAH, WISCONSIN**

**Established 1872**

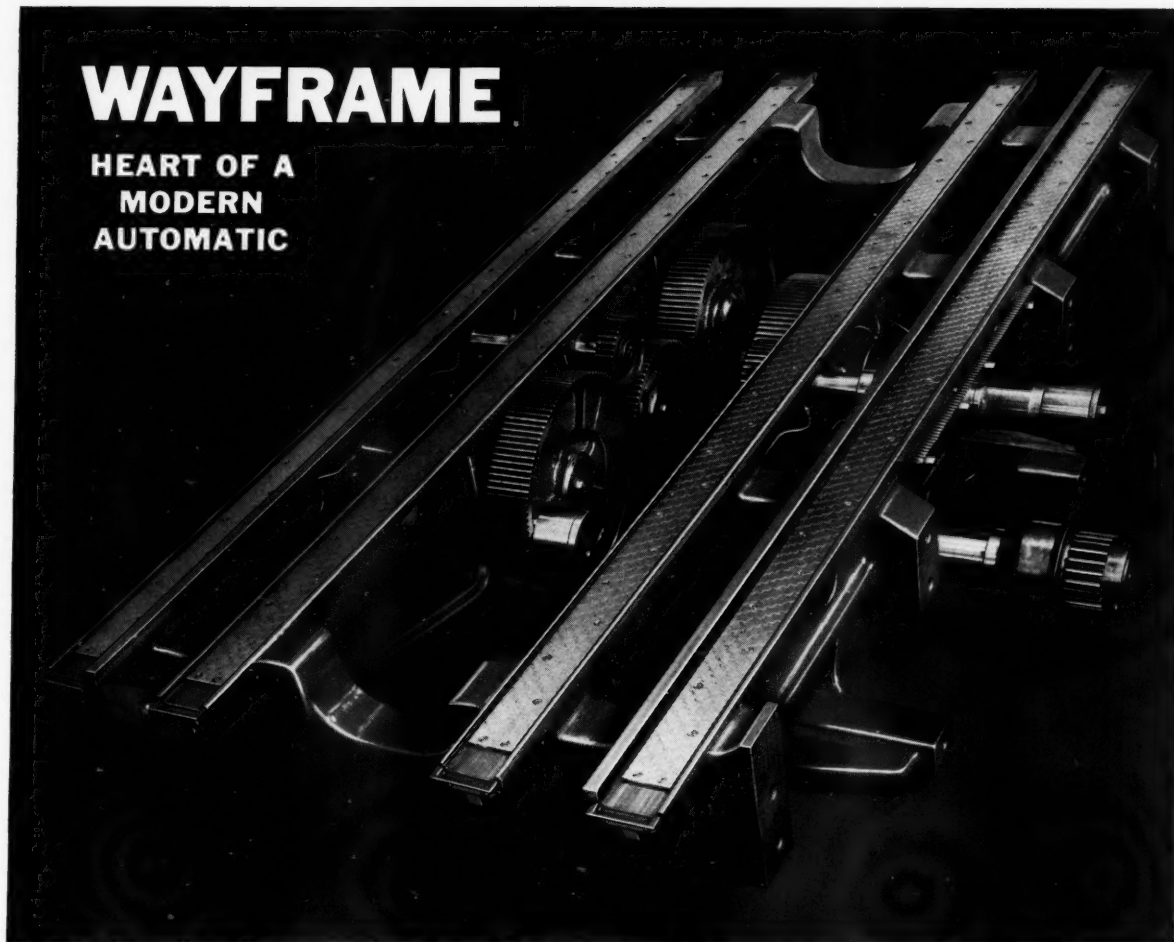
NEW YORK—122 East 42nd Street

CHICAGO—8 South Michigan Avenue

LOS ANGELES—510 West Sixth Street

# WAYFRAME

HEART OF A  
MODERN  
AUTOMATIC



**A**N unyielding foundation is the basis for a well printed sheet. The Miller Two-Color wayframe (illustrated) of inverted truss-type construction; weighs over  $2\frac{1}{2}$  tons, is scientifically constructed to support more than double any possible pressure which might be put on it by the bed and cylinder. The bed travels on four oversize steel tracks set in the twenty-eight inch deep wayframe.

The Miller wayframe is a one-piece casting of semi-steel alloy iron (chrome-nickel-steel) which provides over twice the stiffness of an old style cast iron built-up frame. The wayframe is securely fastened into the two sideframes at twelve points, making one structural framework unit to permanently hold the all-steel bed mechanism in perfect alignment with minimum vibration. There are no track beams, cross or vertical sections to loosen. It is one low compact unit of modern design supporting a desk high bed upon which a pressman can do good work easily.

Durable, long life is assured. All bearings in the lower framework are bushed with high-leaded bronze or anti-friction roller bearings. Automatic oiling is pressure fed to all main and high speed bearings. Extra thick shafts eliminate shaft deflection thus assuring even contact for gear and bearing surfaces.

From the foundation up, Miller Automatics are modern presses for modern craftsmen. Information on any one or more Miller Automatics gladly given, on request.

**MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.**



## Modern Miller Automatics for Modern Pressrooms

**MILLER SK** — Sheet size, 38x52  
3250 impressions per hour  
**TWO-COLOR** — Sheet size, 27x41  
3500 two-color impressions per hour  
**MAJOR** — Sheet size, 27x41  
4000 impressions per hour

**SIMPLEX** — Sheet size, 20x26  
4500 impressions per hour  
**HIGH-SPEED** — Sheet size, 13x20  
5000 impressions per hour  
**MASTER-SPEED** — Sheet size,  $11\frac{1}{4} \times 17\frac{1}{4}$   
3200 impressions per hour

**MILLER CK CUTTER & CREASER**  
Sheet size 40x52  
3250 impressions per hour  
**MILLER CY CUTTER & CREASER**  
Sheet size 28x41  
4000 impressions per hour

# BLUE RIBBON AWARDS TO PRINTERS

*...a New Atlantic Bond feature!*



## "Awarded for Excellence in Letterhead Printing on ATLANTIC BOND"

That's what it says on the attractive Blue Ribbons being awarded to printers who submit letterheads on ATLANTIC BOND which are selected to appear in ATLANTIC BOND Blue Ribbon Portfolios. Why not try to win one for your shop?

*This is a miniature reproduction of the Blue Ribbon awarded to printers who submit letterheads on ATLANTIC BOND chosen for Blue Ribbon Letterhead Portfolios.*



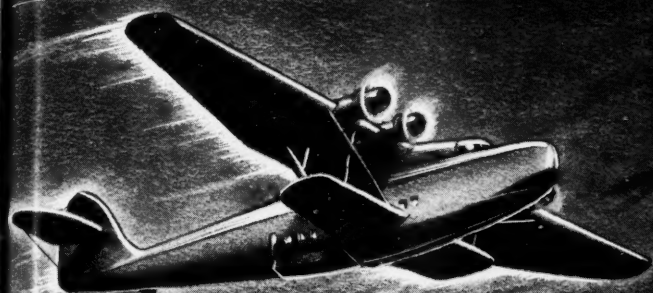
*Here's how to go about it...*

When you print an outstanding letterhead on ATLANTIC BOND for some customer, submit three copies of it to your ATLANTIC BOND paper salesman, who in turn will send it, with necessary information, to our District Sales Office in your territory. Entries *must* be submitted through your local ATLANTIC BOND paper merchant. We cannot consider letterheads submitted directly to us.

Every so often letterheads will be judged for Blue Ribbon Awards by an official Blue Ribbon Committee of Experts. Perhaps your entry may be a winner. If not, keep trying; it costs nothing. Letterheads are judged from a design and utility standpoint. Competition is keen . . . submit only your "best bets."

**EASTERN CORPORATION**  
BANGOR • MAINE





**First** The great clipper that first winged its way over vast oceans, rugged mountains, and dense tropical jungles to South America did far more than make an epochal flight. The real significance of that Famous First was the opening of a new avenue for trade and communication, making accessible many parts of a vast continent which had been almost unreachable.

Similarly, when Consolidated pioneered in producing coated paper at uncoated paper prices it opened a wide range of new opportunities.

## Consolidated COATED Papers AT UNCOATED PAPER PRICES

The letter of The Goettmann Printing Company (reproduced at the left) is typical of many which speak in indisputable words of the contribution Consolidated Coated has made to the printing industry.

Here was a job previously printed on expensive enamel . . . a catalog of many pages and wide circulation, making paper an important cost item . . . and an advertiser determined to keep printing costs down.

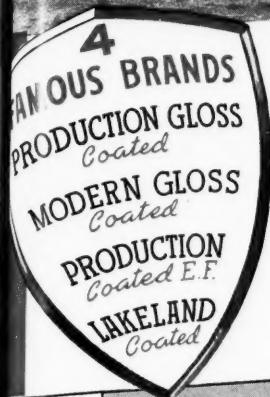
Only coated paper would suffice . . . yet traditional coated papers were too high priced. Almost in desperation the printer turned to Consolidated Coated, with some skepticism due to the wide difference in the cost of the two sheets.

Yet the results were so completely satisfactory . . . both from the standpoint of printing results and the paper

saving effected . . . that since this first catalog many of his finest printing jobs have gone on Consolidated Coated.

It was inevitable that the advantages of using such paper would quickly become known to Publishers, Mail Order Houses, Advertisers, and Printers. Today in four modern mills in Wisconsin, Consolidated is producing an ever-increasing tonnage . . . and is recognized as the greatest single factor in providing finely coated paper at a price every book paper user can afford to pay.

Consolidated Coated Papers are stocked and sold by leading Paper Merchants in the important cities throughout the Nation.  
It will pay you to learn all about them.



Dwain Martin  
Consolidated Water Power & Paper Company  
Wisconsin Rapids, Wisconsin

Sir:

Previous to this issue the Berlin Glove Catalog was always printed on No. 2 Enamel stock and the matter of price has always been of minor consideration. However, this year our client was considerably more concerned about keeping his costs down, and it was up to us to try to cut corners wherever possible.

The paper cost for the publication is a big factor, and upon the persistent recommendation of your local distributor, it was finally decided to run it on Production Gloss Coated. Although this decision was made with some pessimism, principally because of the wide spread in the costs of the two sheets, nevertheless we are happy to tell you that we are more than pleased with press performance and results we obtained with the use of that product.

We are now definitely sold on Production Gloss Coated and will find many more uses for it. We compliment your organization on having given to the printing trade and the advertising public this fine quality product at such a low price.

Yours very truly,

GOETTMANN PRINTING COMPANY

By *Earl C. Goettmann*  
Earl C. Goettmann

BGR/jm

CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES

WISCONSIN RAPIDS, WISCONSIN

SALES OFFICES

135 SO. LA SALLE ST., CHICAGO

# You can save

## UP TO 44 CENTS PER M BOOKS WITH THE ROSBACK PONY GANG STITCHER

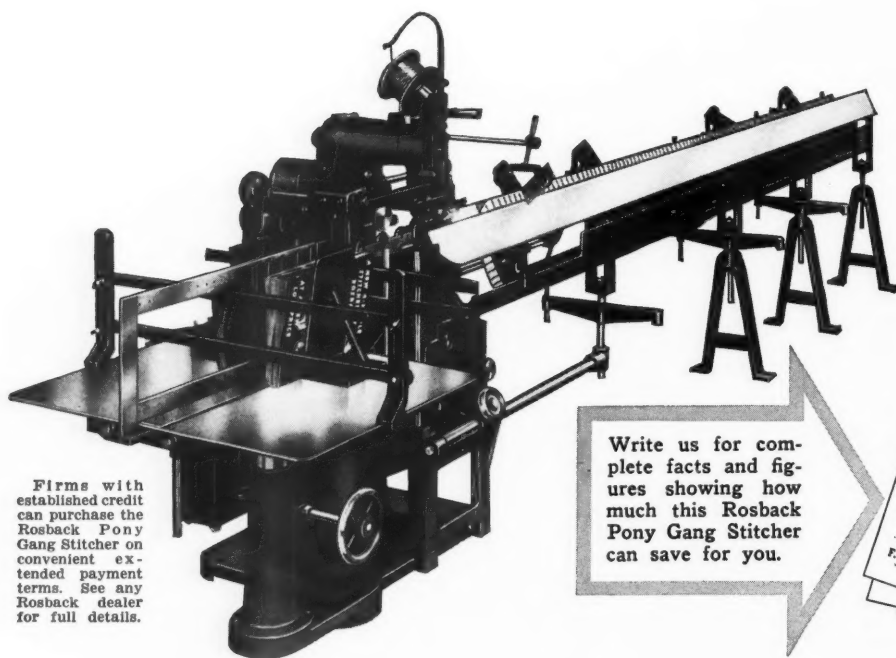
Depending on length of your average run, conservative estimates show that your actual savings, as contrasted to hand-fed pedestal stitchers, will range from 26 cents to 44 cents per M books.

(On a run of 3300 books, 1 up 2-stitch, representative cost figures show a saving of 32 cents per 1000.)

This Rosback Pony Gang Stitcher is

the machine for the short runs, as well as the long. Because users say it can be set to any job in 3 minutes, or less, you can afford to set it up for runs as short as 500 books.

This means you can have cost savings of from 25% to 56% on all of your saddle stitching, besides being able to turn out rush jobs in one-third to one-half the usual time. In the face of today's rising costs and labor shortages can you afford to overlook such advantages?



Firms with established credit can purchase the Rosback Pony Gang Stitcher on convenient extended payment terms. See any Rosback dealer for full details.

Write us for complete facts and figures showing how much this Rosback Pony Gang Stitcher can save for you.

Estimated Average Savings with the Rosback Pony Gang Stitcher as Compared to Hand-Fed Pedestal Stitchers

Run Length	Hand-Fed Pedestal	Rosback Pony Gang	Savings
500	\$1.00	\$0.56	\$0.44
1000	\$2.00	\$1.12	\$0.88
1500	\$3.00	\$1.68	\$1.32
2000	\$4.00	\$2.24	\$1.76
2500	\$5.00	\$2.80	\$2.20
3000	\$6.00	\$3.36	\$2.64
3500	\$7.00	\$3.92	\$3.08
4000	\$8.00	\$4.48	\$3.52
4500	\$9.00	\$5.04	\$3.96
5000	\$10.00	\$5.60	\$4.40
5500	\$11.00	\$6.16	\$4.84
6000	\$12.00	\$6.72	\$5.28
6500	\$13.00	\$7.28	\$5.72
7000	\$14.00	\$7.84	\$6.16
7500	\$15.00	\$8.40	\$6.60
8000	\$16.00	\$8.96	\$7.04
8500	\$17.00	\$9.52	\$7.48
9000	\$18.00	\$10.08	\$7.92
9500	\$19.00	\$10.64	\$8.36
10000	\$20.00	\$11.20	\$8.80

Equally Important Savings on Runs Up to Six Signatures

What Will You Save? Show Them the Rosback Pony Gang Stitcher

F. P. ROSBACK COMPANY • Benton Harbor, Michigan

### F. P. ROSBACK COMPANY

### Benton Harbor, Michigan

World's Largest Manufacturers of Perforators, Stitchers and Paper Punching and Drilling Machinery

# NOW A SOIL-PROOF COVER PAPER THAT IS EASY TO PRINT

**Good-quality, standard inks produce beautiful work on New Dura-Glo Hammermill Cover**

**N**O LONGER are special inks and time-wasting tricks necessary to turn out "soil-proof" cover paper jobs.

Today, with the new Dura-Glo Hammermill Cover, all that is required is any standard, good grade, surface-drying ink, and regular press equipment. Type, solids, halftones, any job can be run on Dura-Glo with beautiful and profitable results and with no grief.

**The reason?** The gloss of the new Dura-Glo Hammermill Cover is an integral part of the sheet, a pliable plastic surface which has an affinity for printing ink.

To back up its own tests, Hammermill submitted samples of Dura-Glo to leading ink manufacturers all over the country. In their own words, these ink makers found Dura-Glo "does not need special treatment" . . . "has excellent rub-resistant qualities" . . . "needs only normal

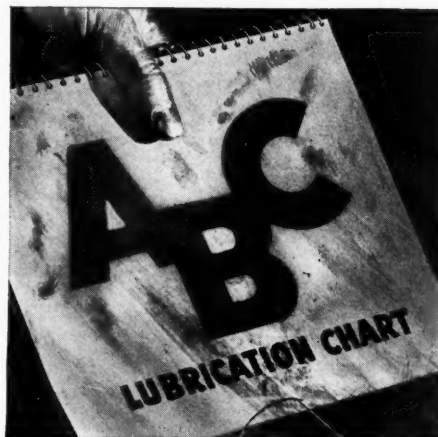
care in handling" . . . "prints perfectly."

**Equally important** for customer satisfaction, the new Dura-Glo will not crack or peel (remember, this surface is not laminated, but is *part of the sheet*). It scores easily for clean, straight folding with only a light impression. And the flexibility of the sheet produces outstanding cold-embossing results.

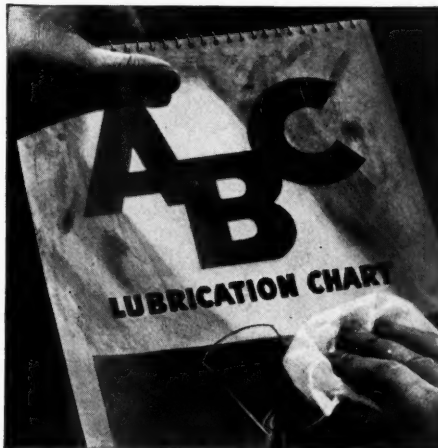
## GO AFTER THE PROFITABLE JOBS

Now you can land those extra-profit jobs that call for a cleanable cover stock. Menus, manual and catalog covers, instruction booklets, counter cards, portfolios, any printing that calls for smart, sparkling appearance combined with durability.

Be the first to show the new Dura-Glo Hammermill Cover to your customers. For a sample book showing the range of colors and the two weights, see your Hammermill Agent's salesman or use the coupon below.



*Dirt, oil, grease, water, or alcoholic drinks hold no terrors for Dura-Glo Hammermill Cover. Wiping with a damp cloth quickly restores Dura-Glo's original sparkle and beauty.*



### Profitable Sales Features of New Dura-Glo Hammermill Cover

1. Resists stain and soil—can be wiped clean with a damp cloth.
2. Adds beauty, durability and attention-value to printing.
3. Prints splendidly with good-quality, standard inks.
4. Requires only regular press equipment.
5. Is flexible and pliable—easy to fold, easy to score, and to all practical purposes is peel proof and crack proof.
6. Is splendid for cold embossing.
7. Is available in white and six striking colors—two weights, two sizes—gloss surface one side only.
8. The luxurious finishes of DeLuxe Hammermill Cover can be Dura-Glo treated—one-side, or two-sides on special order, for special jobs.

**HAMMERMILL  
COVER**

MADE BY THE MAKERS OF HAMMERMILL BOND

Hammermill Paper Co., Erie, Pa.

Please send me the Sample Book of Dura-Glo Hammermill Cover.

NAME .....

POSITION .....

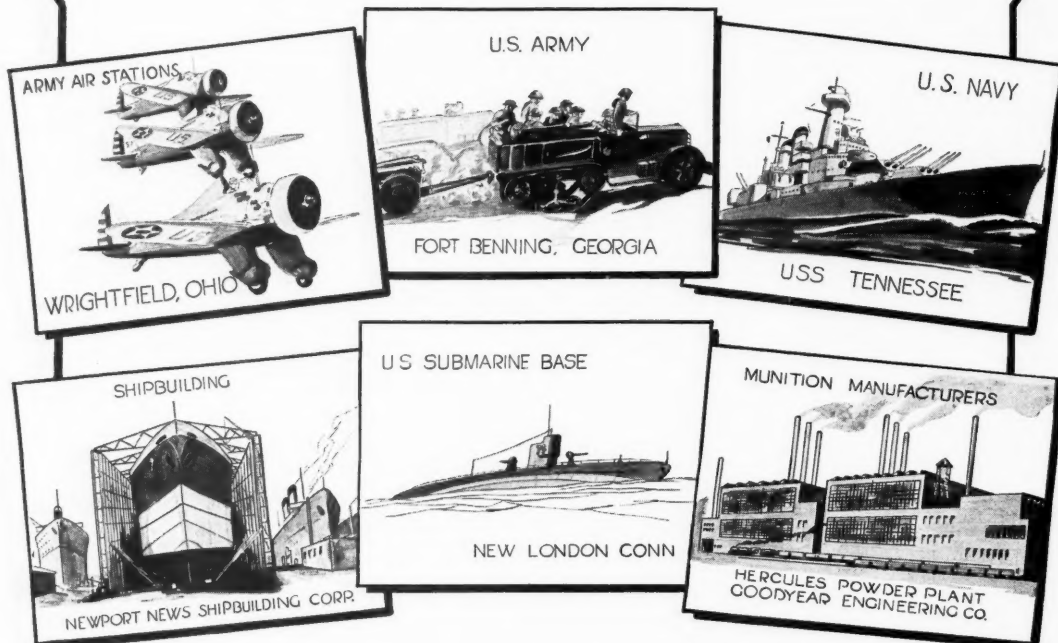
(Please attach to your business letterhead)

IP-Se



# THERE'S A REASON WHY!..

KLUGE PRESSES HAVE BEEN PLACED IN  
THESE VITAL DEFENSE ORGANIZATIONS. . . .



The United States Government  
has found, after thorough test-  
ing, that the Kluge is the press  
that meets its needs.

## RECENT GOVERNMENT INSTALLATIONS

NAVAL AIR STATION  
Jacksonville, Fla.

NAVAL AIR STATION  
Corpus Christi, Tex.

ARMY AIR CORPS  
Wrightfield, Ohio

FORT BENNING  
Georgia

JEFFERSONVILLE DEPOT  
Jeffersonville, Ind.

NAVAL SUPPLY DEPOT  
Norfolk, Va.

FORT ARMSTRONG  
Hawaii

NAVY YARD  
Boston, Mass.

NAVAL TRAINING STATION  
Newport, R. I.

NAVY YARD  
Portsmouth, N. H.

U. S. SUBMARINE BASE  
New London, Conn.

NORFOLK NAVY BASE  
Portsmouth, Va.

NAVY YARD  
Brooklyn, N. Y.

FORT RILEY  
Kansas

NAVY YARD  
San Pedro, Calif.

NAVY SUPPLY STATION  
San Diego, Calif.

NAVY YARD  
Pearl Harbor, Hawaii

U. S. NAVAL BASE  
Guantanamo Bay, Cuba

NAVY YARD  
Mare Island, Calif.

BETHLEHEM STEEL CO.  
Quincy, Mass.

NEWPORT NEWS  
SHIPBUILDING CORP.  
Newport News, Va.

HERCULES POWDER PLANT  
Wilmington, Del.

GOODYEAR ENGINEERING CO.  
Charlestown, Ind.

# KLUGE AUTOMATIC PRESS

## BRANDTJEN and KLUGE, INC.

SAINT PAUL, MINNESOTA

# *Enlisted for Production Efficiency*

## AND ASSURED ACCURACY



### SEYBOLD *Electric Auto-Spacer* PAPER CUTTER

#### SEYBOLD SALES AND SERVICE:

NEW YORK: E. P. Lawson Co., Inc., 426-438 W. 33rd Street

CHICAGO: Chas. N. Stevens Co., Inc., 110-116 W. Harrison Street

SOUTHERN SALES DISTRICT, ATLANTA, GA.: Harris-Seybold-Potter Co., 120 Spring Street, N. W.

CENTRAL SALES DISTRICT, DAYTON, OHIO: Harris-Seybold-Potter Co., 835 Washington Street

SAN FRANCISCO, LOS ANGELES, SEATTLE: Harry W. Brintnall Co.

TORONTO AND MONTREAL: Harris-Seybold-Potter (Canada) Ltd.

LATIN AMERICA AND WEST INDIES: National Paper & Type Co., 120 Wall St., New York, N. Y.

Enlisting the services of a Seybold ELECTRIC AUTO-SPACER proved to be a wise move on the part of The Lassiter Press of Charlotte, North Carolina.

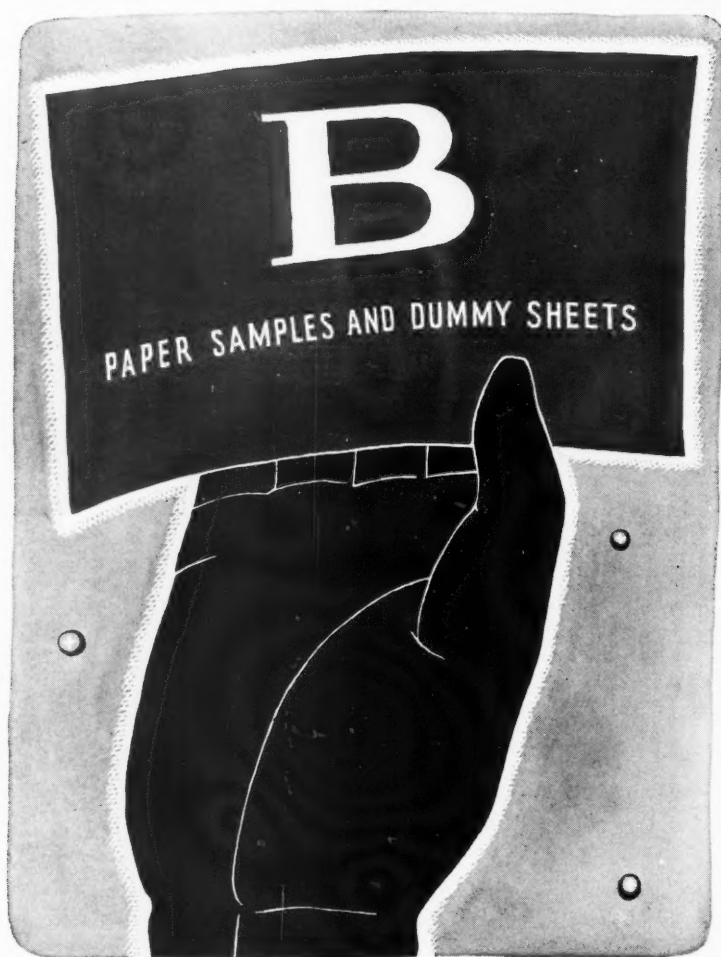
Mr. L. W. Weller, Manager, stated recently that "... in the very brief time we have operated this machine, we have noticed a sizable improvement in production efficiency. This point, together with assured accuracy, proves to us satisfactorily the wisdom of purchasing a Seybold ELECTRIC AUTO-SPACER for multiple cutting and trimming."

Deliveries of ELECTRIC AUTO-SPACERS and other Seybold products are being made as fast as conditions permit. Increasing demands for Seybold machines prove that more and more companies consider Seybold advantages a wise, long-term investment. Any investment that assures a higher return over a longer period of time is worth having and, if need be, *worth waiting for.*

**SEYBOLD DIVISION, Harris-Seybold-Potter Company**  
835 WASHINGTON STREET • • • DAYTON, OHIO

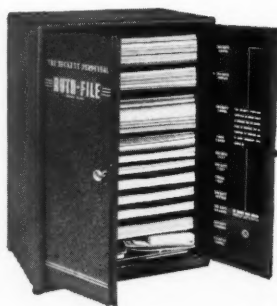
# SEYBOLD *has the edge!*

PRECISION PAPER CUTTERS • BOOK TRIMMERS • KNIFE GRINDERS • DIE PRESSES • DRILLS • WIRE STITCHERS



## *Always at Your Fingertips . . .*

You have had enough experience telephoning or sending out for paper samples and then waiting or maybe not getting exactly what you have in mind—to know what it will mean to have an endless variety of Cover, Text, Offset and Opaque stocks right where you can put your fingers on them in a second. What will it mean to you, also, to be able to show your customer thousands of combinations and let *him* select what he

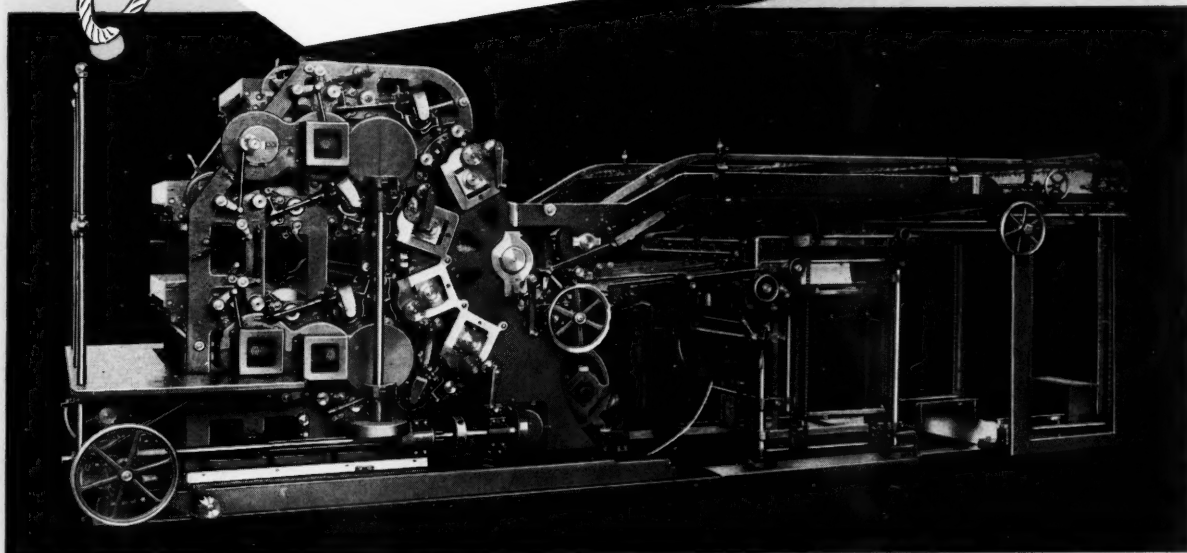


likes at the exact moment when he is in the mood to buy. The compact, beautiful and life-lasting Beckett Perpetual Auto-File will do all this for you. It is already doing it in thousands of leading printing houses. The nominal price is \$5.00 and it carries life-time free replacement service. It costs us several times that amount and can be sold only to paper users. Your money gladly refunded if you notify us within thirty days.

**THE BECKETT PAPER CO.** MAKERS OF GOOD PAPER IN  
HAMILTON, OHIO, SINCE 1848



**AVAILABLE NOW**  
*for*  
**QUICK DELIVERY**



## **2 Cottrell 4-color sheet-fed (25x38) Rotary Presses**

Here's an unusual opportunity for one or two printers who need a good four-color press . . . or two such presses . . . equipped with feeder and available on a few weeks' notice.

• These presses will produce four-color printing of the finest quality at speeds up to 4500 sheets an hour. They are built throughout to Cottrell standards of quality . . . including, specifically, splendid distribution, close register, and uniformity of impression. Write for details.

**C. B. Cottrell & Sons Co., Westerly, R. I.**

NEW YORK: 25 East 26th Street • CHICAGO: Daily News Building

CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE

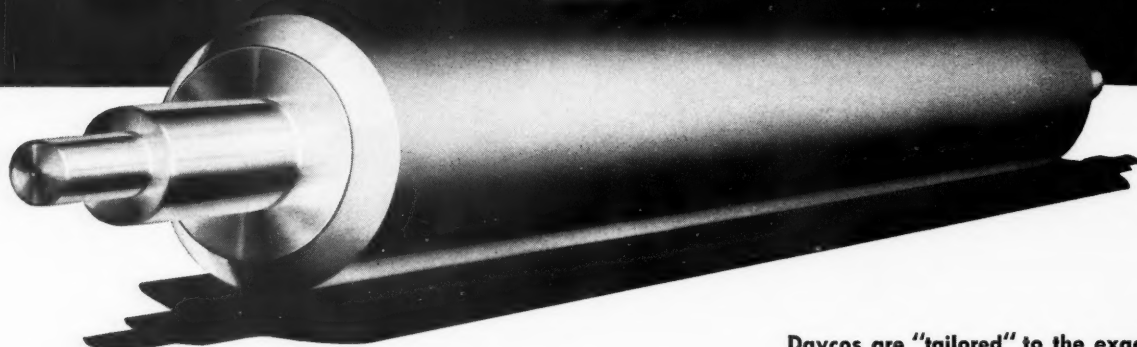
SMYTH-HORNE, Ltd., 1-3 Baldwins Pl., Gray's Inn Rd., LONDON, E. C. 1

*Cottrell*

There is Only One Original and Pioneer  
Synthetic Rubber Roller



*Its Name is-*  
**Dayco**



With its patented renewable surface Dayco is entirely different from all other rollers. It's the only synthetic rubber roller that has proved its long life and all-season performance on the presses of America for 8 years. Dayco is the only roller backed by 26 years' experience in the development of new and exclusive synthetic rubber materials.

Yes, to get Dayco results you must have Dayco's exclusive, patented renewable surface, because:

It is tougher than any other roller substance.

It is not affected by heat and cold.

It is not corroded by ingredients of inks, varnishes and washes.

It does not crack and chip.

Daycos retain perfect symmetry and tack for millions of impressions.

Daycos are "tailored" to the exact plasticity which your work requires.

So, don't expect to get Dayco's economy and printing results from any other roller. Before you buy another roller, ask us to have a trained Dayco representative give you the facts.

**THE DAYTON RUBBER MFG. CO.**  
DAYTON, OHIO

*The Originators and Pioneers of Synthetic Rubber Printing and Lithographic Rollers*

CANADIAN REPRESENTATIVES:  
Manton Bros., Ltd., Elizabeth Street, Toronto

**Dayco Rollers**

THE ORIGINAL AND PIONEER SYNTHETIC RUBBER PRINTING AND LITHOGRAPHIC ROLLERS

THE ALL-PURPOSE ROLLER FOR  FORM, DISTRIBUTOR, DUCTOR, ETC.

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PATENTED RENEWABLE SURFACE



CAN BE APPLIED TO  
ANY METAL STOCK

# IDEA



*distributors too!*



Yes, your *Permanized Paper* Distributor is an *Idea* Distributor. That's why it's good business for you to consult with him frequently. He's in a position to supply you with a host of sound ideas that you can convert into profitable sales . . . for example, he can show you how you can make successful use of the Letterhead Clinic. And you might ask him, why it's good business to recommend *Permanized Papers* to your customers. If you don't know his name, use the convenient coupon.

*Permanized Papers*

RAG-CONTENT

WHITING-PLOVER PAPER COMPANY  
2 Whiting Road, Stevens Point, Wisconsin

I want to take advantage of the FREE business-building ideas available from my *Permanized Paper* Distributor, so send me his name.

Name \_\_\_\_\_

Position \_\_\_\_\_

Please attach to your BUSINESS LETTERHEAD

# RUB!



## Eraser Test Proves EXTRA Strength of Patawite 9 lb Manifold

Patawite is unusually strong. If you have any doubts, give your secretary a sheet of it. Ask her to type several lines—erase a few words—then retype. You'll be surprised how this new thin paper stands up! Also, when you examine Patawite closely you'll discover an unusually clean, opaque surface—free from imperfections.

Patawite 9 lb. Manifold is unwatermarked, unglazed, and is available in canary, goldenrod, pink, green, blue, and white.

### A PERFECT PAPER FOR

#### Air Mail Stationery

The volume of air mail letters is going up and up. Patawite stationery keeps the cost of postage down.

#### Carbon Copy Paper

Patawite gives clear, legible copies down to the last sheet.

#### Advertising Broadside

With Patawite, elaborate jobs can be produced on limited budgets.

#### Folders

Striking effects can be obtained by using Patawite for printing circulars, folders and other mailing pieces that must get attention.

#### Office Forms

Patawite cuts the cost of printed office and departmental forms, and provides a sheet that is sturdy and serviceable.

Ask the distributor in your territory for the Patawite 9 lb. Manifold sample booklet and prices.

# PATAWITE 9 lb. Manifold

REG. U.S. PAT. OFF.

**Paterson Parchment Paper Company**  
Bristol, Pennsylvania

West Coast Plant: 340 Bryant St., San Francisco, Cal.

Branch Offices: 120 Broadway, New York, N. Y. • 111 West Washington St., Chicago, Ill.

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Strickland Paper Company, Birmingham

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Henry Lindenmeyr & Sons, Hartford  
The Minotte E. Chatfield Company,  
New Haven

##### FLORIDA

Knight Bros. Paper Company, Jacksonville,  
Miami, Orlando, Tallahassee and Tampa

##### GEORGIA

Knight Bros. Paper Company, Atlanta

##### ILLINOIS

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##### INDIANA

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The Whitaker Paper Company, Baltimore

##### MASSACHUSETTS

Simpson, Inc., Boston

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The Imperial Paper Company, Cincinnati

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Old Dominion Paper Company, Norfolk

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R. P. Andrews Paper Company

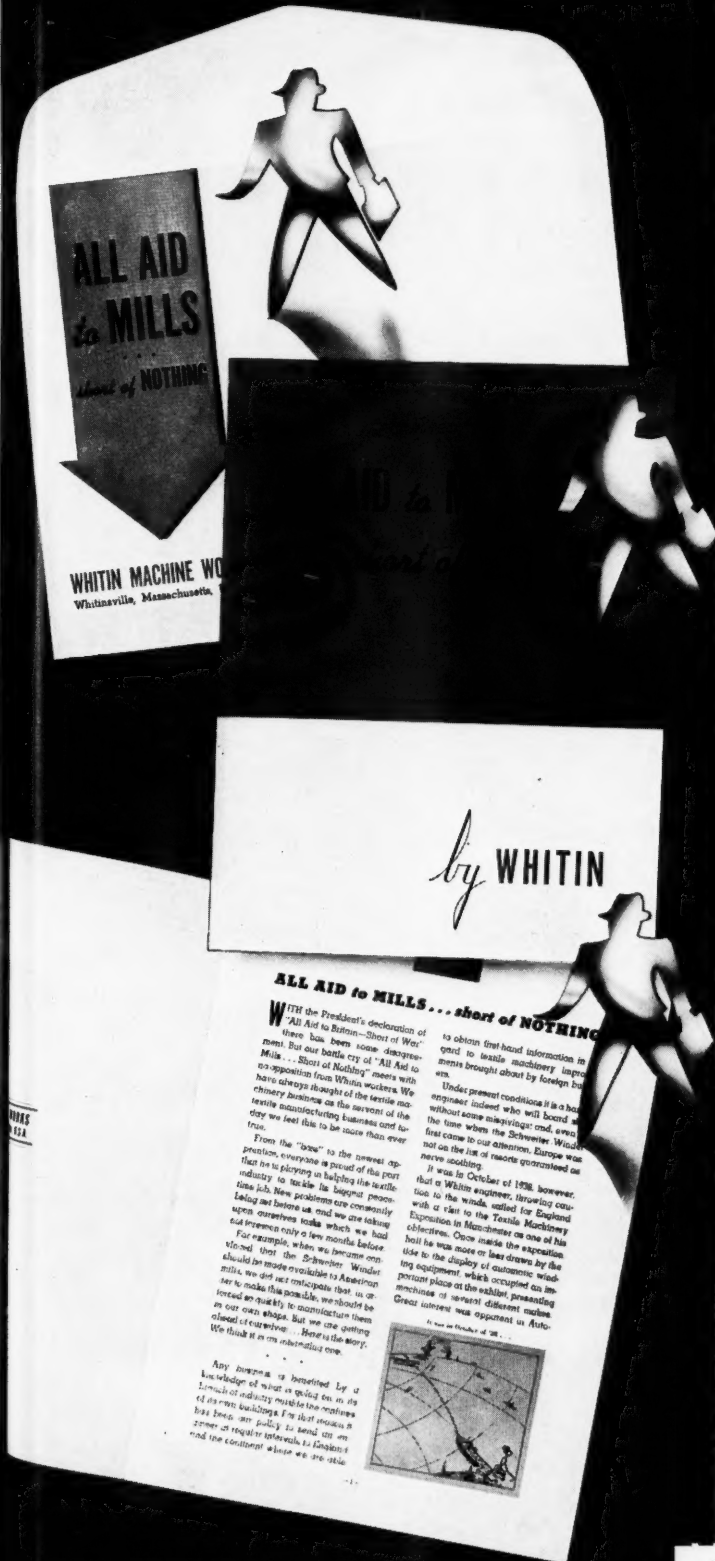
##### WEST COAST

Zellerbach Paper Company



# The Printer

# arranged an INTRODUCTION



Cops — blondes — questionnaires — badges are guarding the great American Business Man! An introduction is a big help!

Same thing holds true for direct mail. For example: here's a job for the Whitin Machine Works of Whitinsville, Massachusetts, printed by the Washington Press of Worcester. A strong, timely story told in 8 pages and cover, 8½ x 11, saddle wire, black and orange.

The printer arranged an *introduction* for the booklet by featuring the title on the envelope as a corner card.

He insured the safe arrival of the booklet by using U. S. E. Strong White Booklet Envelope No. 9.

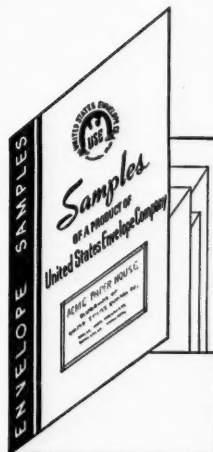
In other words, he produced a job *short of NOTHING*—and made an extra profit. And the mailing has been an outstanding success!

## FREE . . . all aid to printers by U. S. E.

Send the coupon for a free copy of the new Sample Kit featuring these envelopes. You will find: (1) Sample of the Whitin job; (2) Facts which you can pass on regarding Book Rate Postage—sometimes a 24-page book will cost less *distributed* than a 16-page or 20-page book; (3) Samples with Typlate\* Corner Cards including a novel teaser campaign.

Send the coupon now—while it's handy. It will introduce you to a lot of profitable business!

\*Typlate—a *type plate* or design printed directly from type, rules and ornaments found in your cases.



U. S. ENVELOPE CO., Dept. 116, Springfield, Mass.

Please send me free your new sample set showing modern corner cards for booklet envelopes. Put my name on your list to receive future suggestions for lifting my envelope business out of competition.

Firm Name \_\_\_\_\_

Address \_\_\_\_\_

Attention of \_\_\_\_\_

My Paper Merchant or Envelope Supplier is \_\_\_\_\_

{This offer is limited to the United States}

United States Envelope Company  
General Offices  Springfield, Mass.  
MANUFACTURING DIVISIONS • • • • 5 SALES-SERVICE OFFICES

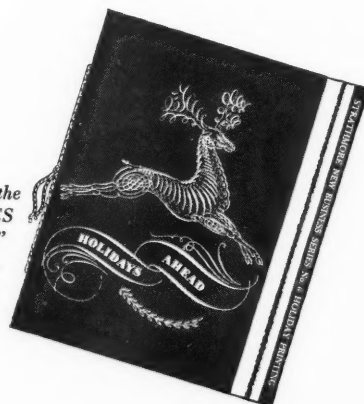


**Give** yourself a head start...by building up your holiday printing *now!* Get the ball rolling on Christmas menus...gift merchandise mailers...greeting cards...and dozens of other profitable holiday printing jobs.

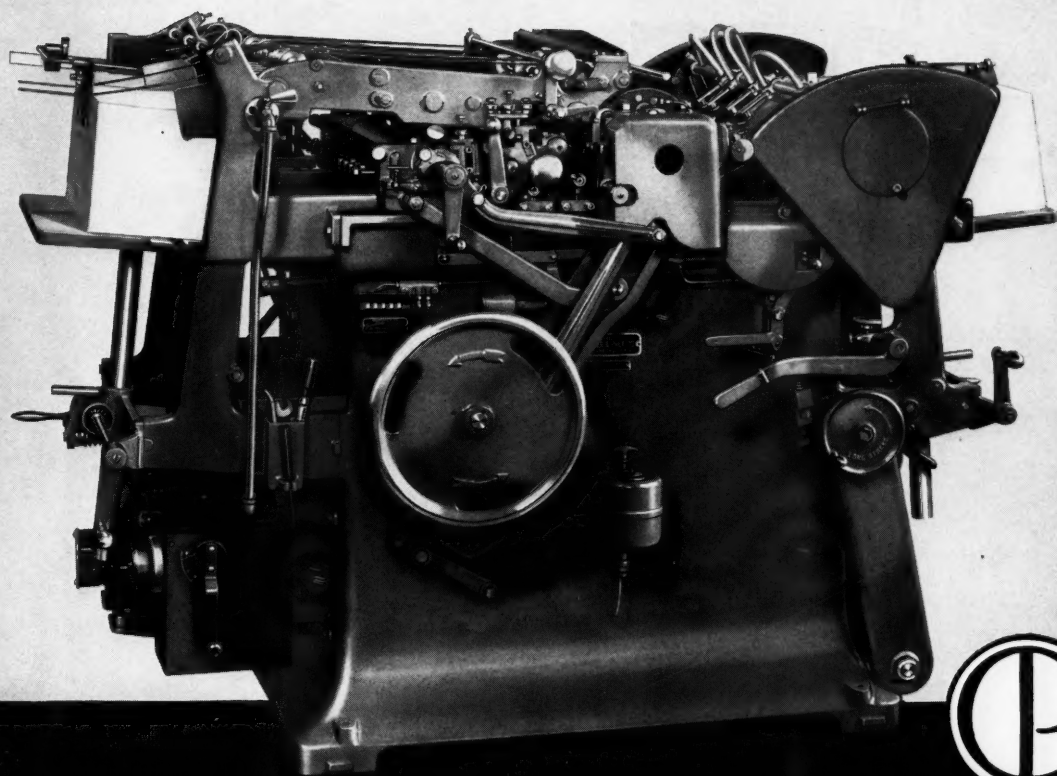
At Christmas-time...as all the time... Strathmore papers show their amazing ex-

pressiveness and versatility. Do all your paper shopping in the Strathmore line. Clear, sparkling whites...brilliant colors...and novelty papers that need only the simplest printing. Ask your Strathmore distributor for samples and dummies *today*...for holiday profits tomorrow.

Volume I, No. 6 in the  
STRATHMORE NEW BUSINESS SERIES  
"HOLIDAYS AHEAD"  
presents fresh ideas for holiday business.



*Strathmore* **PAPER COMPANY** | WEST SPRINGFIELD, MASS.



## THE CHANDLER & PRICE No. 2 CYLINDER PRESS

### 1. SPEED

All speeds from 2200 up to 4800 impressions per hour. Variation in speed is obtained without stopping press. Automatic stop on both feed and delivery.

Balanced bed and driving mechanism provides smooth running without vibration. One motor drives press and pump.

### 2. CAPACITY

Takes 12¼" x 18½" sheet down to 3¼" x 5"—onion skin to 4 ply board. Both feed and delivery table hold 5000 sheets of 80 lb. coated stock or more than a box of envelopes.

### 3. HAIR-LINE REGISTER

Sheets under absolute control during entire printing cycle. Gripper margin as narrow as 1/16" up to ¼". Hair-line register assured be-

cause sheets are vacuum sealed in register—then transferred to cylinder.

### 4. SUPER DISTRIBUTION

Large form rollers 3¼" and 2" in diameter, with three vibrators that cover heavy solids and large halftones. No double rolling required. Form rollers DO NOT REVERSE on form. Fountain conveniently located above and hinged for quick wash-up.

### 5. SIMPLIFIED MAKEREADY

Fewer parts to adjust on feeder and press in changing from one size sheet to another. All operating controls on one side. No intricate timing.

Fast get-away. Sheet caliper—protection against form BATTERS. Form accessible quickly. Type changes made ON BED of press.

### 6. STRONG, EVEN IMPRESSION

Impression is locked rigidly—cylinder pulled down to bearers on BOTH ends. Bed supported on four points when printing.

### 7. OUTSTANDING FEATURES

Does not require ¼" gripper margin for every job.

Bed stroke adjusted to size of sheet.

Bed rides wide tracks on ROLLER BEARINGS.

Bed has air chambers at both ends.

Sheet caliper—prevents batters.

Air brush on top of cylinder in addition to regular sheet brush.

One-shot oiling. Floor space only 37" x 70".

Simple feeder—air suction, quick get-away.

High speed without vibration.

Positive air controlled delivery.

THE CHANDLER & PRICE CO. CLEVELAND OHIO • NEW YORK: Grand Central Palace, 480 Lexington Ave. CHICAGO: Transportation Bldg., 608 S. Dearborn St.



## In moments of indecision— *you can depend on Ideal*

Ideal Rollers can take the punishment of modern high speeds without sacrificing quality in the finished job.

New rollers are available for use with new types of inks and for all pressroom conditions.

For instance—the new Synthox roller, which is soft, cool-operating and precision-built for operation on both letterpresses and rotaries. These rollers are strongly bonded to metal cores and are covered with an unusually tough and pliable formula of the proper softness to afford excellent printing results.

Older materials have been improved and strengthened.

Try the new Durotype vulcanized-oil distributing rollers, which are twice as strong as ever before. Of all rollers, these have the greatest affinity for linseed inks.

The new Durolith lithographic rollers are made of the improved and strengthened vulcanized-oil material, to give you better and longer service at only a small added cost.

There is an Ideal representative located near you who will be pleased to give helpful cooperation in supplying your plant with just the proper roller equipment.

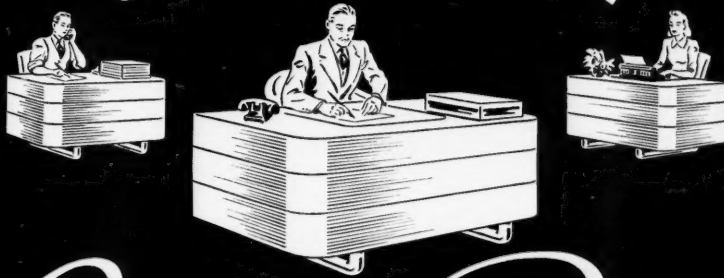
## IDEAL ROLLER & MANUFACTURING CO.

CHICAGO, ILLINOIS • LONG ISLAND CITY, NEW YORK

★ ★ Branch sales offices are located in all of the principal cities ★ ★



ON EVERY DESK



RAG CONTENT

# *Correct Bond for Letterheads*

AIR DRIED • COCKLE FINISH

THE AETNA PAPER MILLS  
DAYTON, OHIO

also manufacturers of Maxopaque—the All-Purpose Paper



## TOP PERFORMANCE

DOESN'T *"Just Happen"!*

### ***Performance***

of a twenty-five ton super tank, a modern 155 M.M. artillery gun, or an Army Dive Bomber, to meet the difficult tests set up by government engineers and chemists is accomplished only by extensive study and experiment ☆ Top performance of a sheet of paper over the high speed presses of today likewise

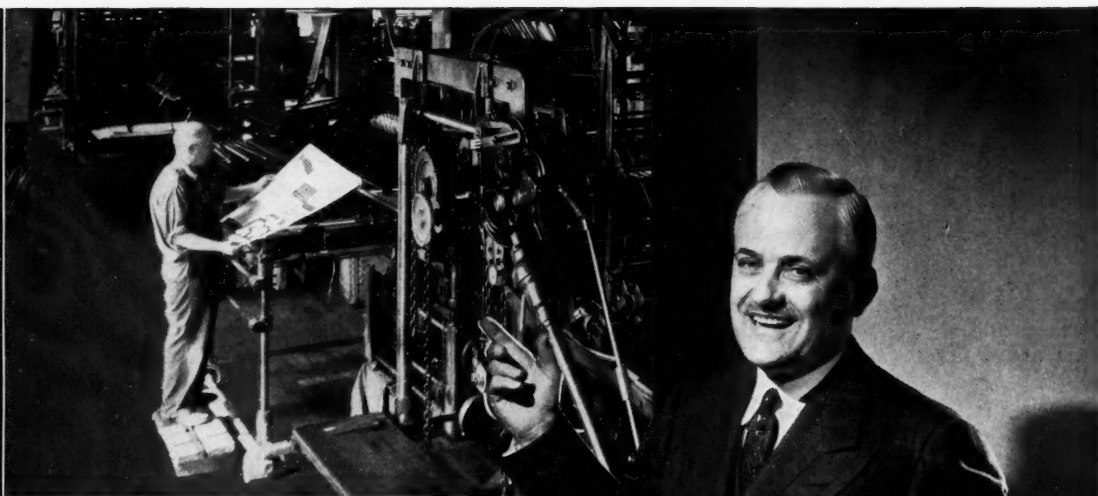
is made possible thru research and experiment. For years the WATERVLiet PAPER COMPANY has developed its coated and offset book papers to assure the printer "trouble-free" performance on the press. Research on all WATERVLiet papers gives a surface yielding a high degree of detail in the reproduction of half-tones, and quality appearance to finished pieces.



***In Chicago call Wabash 2525 for samples or prices on all WATERVLiet'S advertised lines.***

## SWIGART PAPER COMPANY

717-723 SOUTH WELLS STREET • CHICAGO • ILLINOIS



## "That's what I call a Sweet Running Pressroom!"

"We haven't had a real delay in weeks. Things really hum — no offset troubles — no slow-downs — and we're turning out better work that any printer would be proud of.

"The ink we're using has a lot to do with it, of course, for Wotta Blacks simply don't offset. They're the blackest blacks you ever saw and absolutely uniform."

### *Wotta Blacks*

ARE GUARANTEED

Try 'em yourself — on any job. If they aren't completely satisfactory we'll refund every cent you paid us.

**MAIL THE COUPON NOW FOR  
FREE TRIAL OFFER**



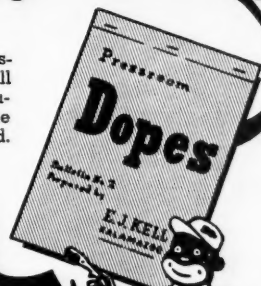
**E. J. KELLY CO. 1910 N. Pitcher St. Kalamazoo, Michigan**

You've got to show me. What about that **FREE TRIAL OFFER** for Wotta **NO OFF-SET** Inks.

Name.....  
Address.....  
Firm.....  
.....

## FREE!

Our new booklet, "Pressroom Dopes" — you'll want a copy for its valuable information. Write on your firm letterhead. No obligation.



# **E. J. KELLY Company** KALAMAZOO · MICHIGAN

# FINE CONTEMPORARY TYPES BY AMERICAN DESIGNERS

TRADE LINOTYPE MARK

CARAVAN DECORATION, 10 PT. NO. 1277

## FAIRFIELD, by Rudolph Ruzicka

WHAT DOES THE reader, that all-important but often disregarded person, expect in a type face? In his note in the announcement booklet of Fairfield, the designer points out: He expects nothing but to be *left in optical ease* while he pursues his reading. He wants no interruptions of the process of following the printed thought. From this apparently simple attitude a hasty deduction of a raw theory of mere legibility could be made: the less character and individuality there is in a type face, the easier it should be to read. Here, however, we come upon two inter-related problems, one physical and the other esthetic: *problem of fatigue*, and *problem of monotony of appearance*. For extensive reading there must be furnished some degree of

6- TO 14-POINT

## CALEDONIA, by W. A. Dwiggins

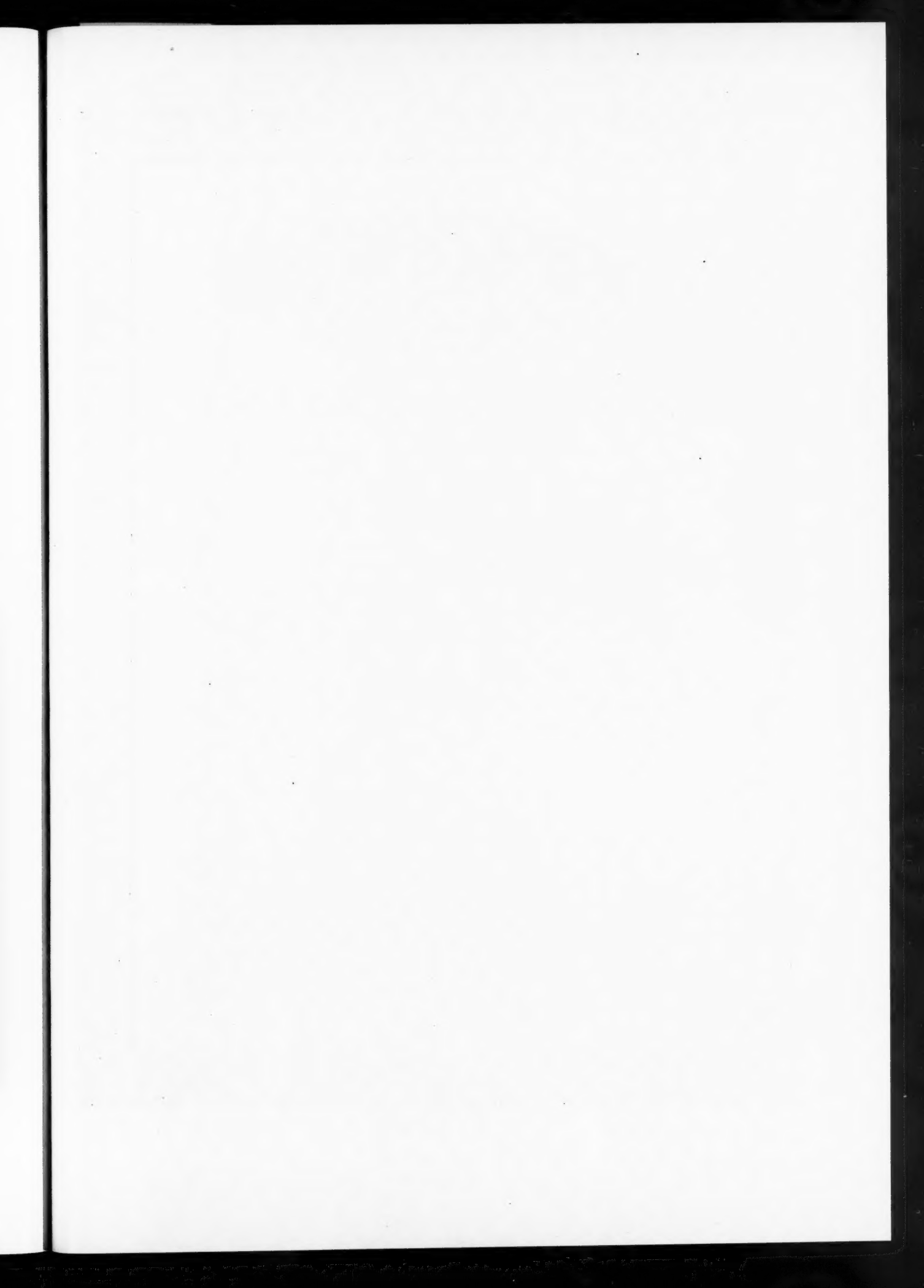
THE EFFORT that matured into Caledonia started with a strong liking for the Scotch Modern face. Thus the designer begins his note in the booklet on Caledonia. He continues: That sound, workable type has served the printing craft for a hundred years. But there are a few features about it that are *not quite happy*. How far could one go towards modifying those features without spoiling the vigor of the face? That was the start. . . . But why modify Scotch? Isn't it good enough as it stands? Well, there was a kind of wooden heaviness about the modeling of some of the original Wilson letters that didn't seem to need to be there. And when you get down to our day, and the design had suffered the *changes of many recuttings*, the woodenness had become clumsier still—by reason of the 19th century designer's obligation to strike all

6- TO 14-POINT

Linotype has paralleled the trend of the arts in America today with the development of creative American design in type and ornament, so that its array of traditional faces and decoration can be augmented with original contemporary designs. Here are two: Fairfield, by Rudolph Ruzicka, and Caledonia, by W. A. Dwiggins. For full specimens of each, as well as the new Caravan Decoration, just write: Linotype, Brooklyn, New York.

Electra Bold







## SUNLIGHT AND SPEECH

*Your words bring daylight with them when you speak.*

—GEORGE ELIOT.

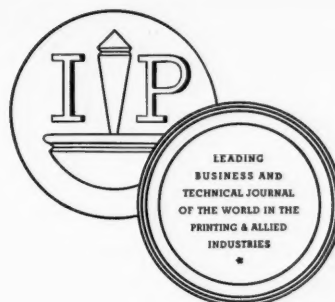
EACH DAY'S dawn is like a recurrence of the first act of the Creation—as if again the decree had gone forth: "Let there be light." As the earth whirls on its axis, there sweeps westward a band of brightness, fringed by the half-light of day-break. The sun's rays, themselves all energy, bring new energy to every living thing. Fingers of light seek out the dark places of the earth and make the darkness disappear. Fogs are dissipated from the surface of the sea, mists from the mountaintops. Doubt and dread, born of darkness, are transformed by daylight into faith and courage. The unknown becomes the certain; the obscure is revealed as assured truth. Men rise to their labors with strength renewed because once more they see things as they are. With each new day, as of old, it can be said again of the light that it is good.

As commonplace as sunshine is the speech of man—and as potent. Words, when fitly spoken, "bring daylight with them." Before them, doubt flees as darkness is driven before the dawn; the mists of misunderstanding are swept away. They, too, bring certainty of knowledge, clearness of eye and mind, steadiness of hand, stoutness of heart. They impart new courage for the daily task, new faith and hope.

Never are words more like the daylight than when, borne by wire and wave, they outdistance the march of dawn and speed across continents and seas, from areas of light to areas of darkness and back again. On wings which modern science has given them they travel, at times, as rapidly as the sun's rays themselves. Even at their slowest pace they move, in a single second, ten times as many miles as the dawn, making its way around the globe, can travel in an hour. As swift as sunlight, and as fraught with power for good, the spoken words of man fly afar, like ministering spirits, to serve human needs.

Because each of them has a part in this speeding of the spoken word, the thousands of men and women who are engaged in the telephone service in America are ever conscious of the fact that theirs is a high calling. So it is that to their duties they have pledged the best they have of energy and skill, of fortitude and devotion, of loyalty to millions of their fellows whom they serve.

*Courtesy of American Telephone & Telegraph Company*



# Modern Printing Efficiency Demands That Prices Be Flexible ★

Adjustments in price and

contracts often necessary if maximum operations are maintained • By MARTIN PANZER

**E**FFICIENCY in this age of machinery and streamlining demands capacity use as one of its fundamental components. In more illustrative terms, a printer who has two or fifty presses is not achieving maximum efficiency unless all of his presses are working all of the time at the best possible selling prices. The rate of his efficiency falls in direct proportion to the amount of idle time his presses experience and the amount by which he must pare his selling prices to keep the idle time at a minimum.

In the light of this analysis, all of the usual talk and horror at the mention of price-cutting becomes just so much childishness. The printing industry, like any other industry, must be run for maximum returns and not for an unjustifiable word-fetish. What does it benefit a printer or the employees who depend upon him for a livelihood that he has kept his fair name unsullied by refusing to yield an iota in the matter of price, if by his unyielding attitude he causes his presses to lie idle and his men to be laid off?

## Not a Plea for Price Cutting

This article must not be construed as a plea for price-cutting, for it is nothing of the sort. Rather, it is an attempt to eliminate the compound word "price-cutting" from the printer's lexicon entirely. There can be no suggestion of price-cutting in keeping as many presses running for as many hours as possible for the greatest aggregate amount of money.

If a printer has three presses, one of which is kept idle because he cannot get enough work at his price to keep it running; and if his total profit for a week on this schedule is four hundred dollars (this is purely hypothetical, of course) then he is not as well off as he would be had he yielded in the matter of price, kept his third press running, and showed a profit for the week of \$425, allowing for additional depreciation and everything else that should be included in the cost of operation.

There is nothing in this theory that smacks of running at a loss, no hint of charging prices that are outside the pale of reason and common sense, no suggestion of doing anything that should make a printer ashamed to face his fellow printers.

## Large Printers Most Affected

While this is a problem that applies both to small and to large printers, it applies with greater force to the larger printer, for it is naturally more difficult to keep a large plant running at capacity than it is to keep a small one continually busy. That large plants usually seem busier than small ones is no indication that large printers are lucky; it is simply that their very largeness compels them to be more on the *qui vive* if they are to survive with their tremendous overheads.

Now, it is a simple matter to say that the printer should so manage his plant that he achieves maximum efficiency; it is a bit more difficult to put the theory into actual practice.

How is a printer going to know when it is advisable to take less money than he usually takes for a given amount and grade of work? How is he to decide whether taking a lower amount at a given time will not be a permanent injury to him in that his customer will always expect that amount and grade of work at the same lower price? Perhaps it might be more farsighted to let the job go this time, so that in the future he may still demand, and probably get, the price he considers fair.

## Contract Work Recommended

Circumstances alter cases, but if a general rule must be made, it is a good idea to maintain a fixed price standard on occasional and transient jobs and to attempt to achieve maximum efficiency through the medium of contract work. Several of the larger rotogravure houses practice this system with gratifying results. They are always busy, they give employment to a maximum number of persons, and they make a larger annual profit than they would make were they to maintain a rigid selling price standard. They find that contract work is work that is predictable; the printer knows when it is coming in each day, week, or month, how much of it there will be, and all of the facts that will enable him so to arrange his schedules that he will get the greatest yield from his plant without continual upsets, surprises, and emergencies.

Granting the theory of maximum efficiency as I have outlined it, and

yielding the point that contract work is the best method of achieving such efficiency, there remains the necessity for knowing how to distinguish between a good contract and a bad one, and telling when one has enough contract work on the books.

### **A "Good" Contract Is Profitable**

What is a good contract? Obviously, a good contract is one that enables a printer to emerge the gainer after its termination. To ascertain whether or not such a happy ending will come to pass, he must try to foresee all complications that may arise in the interim. Only in this manner can he tell whether a particular contract is favorable or not. In this he is fortunate in being able to take advantage of the experiences of others who have been through the contract mill.

The first thing to keep in mind in going out for contracts is the amount of non-contract work you can reasonably expect to get during the terms of the various contracts. Naturally, since your non-contract job will be a more profitable job than your contract work, you won't want to tie yourself up so that when non-contract work comes in you will not have any presses open to take care of it. The most logical way to take care of this seems to be to allot a percentage of each type of equipment to non-contract work (or to contract work) according to the amount you expect to get, rather than to contract for approximately enough work to take care of non-productive time and leave the exigencies of conflict to chance. None of this can, of course, be figured entirely accurately, but no one expects actually to achieve 100 per cent efficiency; that is merely the goal for which to strive.

### **Do Not Lower Quality Standards**

Another question that may be asked by the printer who is considering contract work is this: "Is the nature of the contract work I am undertaking such that it will lower the quality standards of my plant?" Often a printer who has specialized in fine color work may be drawn into a tempting contract to furnish posters or display cards on three-ply stock; the constant hammering away of presses on work of this sort inevitably steals from his presses the fine balance and delicate adjustment of which they were capable in the

beginning, to say nothing of the effect on the craftsmen who work on the presses. There have been houses that have been transformed from plants of wide reputation to slapdash printing outfits of ill repute by contract work that made quality secondary to quantity and speed.

In making the decision to do contract work or to work at a scientifically reduced price, the printer must never, in any event, degrade himself to the level of cut-throat competition. That is, estimates must be made realistically. Costs in this type of work should not be absorbed by the more profitable jobs. Nor should items like washup, cutting, packing, and delivery be omitted entirely as is often the case.

### **Expansion Should Be Guaranteed**

Occasionally contracts are so large that it is necessary to resort to expansion if they are to be undertaken. Of course, no printer would be so foolhardy as to sign a contract that did not guarantee to pay in full, ultimately, the cost of expansion made necessary by the signing of it; but there have been printers who were deluded into thinking that once this guarantee was made they had nothing else to fear from the contract. Nothing could be further from the truth. Every business is composed of two general classifications: tangible and intangible. Among the tangible assets, and high in the list, is the morale of the personnel. Anyone who has visited a plant after the non-renewal of a contract that made expansion necessary has been shocked by the air of disaster that pervades the entire place.

### **Dangers Should Be Considered**

It is true, of course, that the extra presses have been paid for, but what of the effect of the layoffs made necessary by non-renewal? What of the air of defeat engendered by presses long busy and now suddenly idle? What of the employer himself, who must try to tell himself again and again that he is not slipping, but rather returning to normalcy? Sometimes, too, expansion has made necessary the addition of floor space. With the expiration and non-renewal of the contract the printer is faced, if he has a lease, with the necessity of continuing to pay rent for space he cannot use or, if he has no lease, the necessity of moving his plant, a step so expensive and so disruptive

that every printer dreads the thought as much as he dreads thinking about any major or costly catastrophe that might happen to his business establishment in good times or bad.

### **Contracts Often Not "So Easy"**

In one sense, a contract is more binding on the printer than on the customer. A contract that seems easy of fulfillment because of the simple nature of the work may become a nightmare if the printer is unfortunate enough to make that contract with an over-fussy customer. Ordinarily there is sufficient mark-up figured into a job to cover what one printer lists as "heartache and grief." If the customer turns out to be a user of T-squares and microscopes, either profit is reduced, or, in extreme cases, the printer stops dealing with the customer. It is not so simple a matter when he is in the grip of a contract. Not only is there ordinarily no margin for such an eventuality but in addition there is no practical way out of the contract, particularly if the printer has gone to the expense of expanding his plant.

But that is the dark side of the story; anyone who attempts to advise another to take a new trail has the duty of warning about the pitfalls and obstacles to be encountered before elaborating on the benefits and beauties of the trip. As we have already intimated, there are good contracts as well as bad; there are good features about most contracts.

### **Morale Hurt By Non-Renewal**

We have studied effect of non-renewal upon morale and found it bad. By the same token, the inauguration or renewal of a contract is good for the morale of the personnel. Contract work keeps a plant busy and humming with activity; it peps up everyone connected with it, putting new life into sales, executive, and production departments alike. Busy-ness seems to attract business; this is not a supernatural phenomenon but a psychological result of confidence inspired by thundering presses and of the knowledge among customers that a plant running two or three shifts is in a position to give service and delivery that is out of the question for the one-shift plants. If contracts are so planned that they do not interfere with the handling of additional business they can actually be the means of obtaining the additional business.



Since many contracts are handed out by well known and highly respected firms, the confidence they induce by virtue of their psychological effect on personnel extends to prospective buyers of printing. Who would hesitate to place confidence in a printer in whom such contractees so evidently place their trust?

### May Lead to Extra Business

A firm which places a contract with a printer at a low price may sometimes be the source of business at a higher price, although this should not be depended upon ordinarily. This happens when the customer has occasional work of an entirely different nature from the contract work. For instance, one large magazine publisher lets out his promotional posters on contract but he has an occasional large mailing of broadsides that the contract does not include. Naturally, he favors one of his contracting printers with the orders for these broadsides. In one year, a contracting printer who had made a boner in his contract estimate managed to avoid loss on this publisher's business because of the extra-contract work that happened to come along during the year on which he made a more substantial profit.

### Costs Drop; Profits May Rise

Most contracts provide protection against increased cost of stock, but some do not provide that in the event of lower prices the advantage shall accrue to the customer. The writer knows of a printer who made a tidy additional profit from a one cent price drop during the life of a contract; this, however, is a matter of personal decision—it might be more farsighted to share such profit with the customer or to pass it on to him entirely. One thing the printer can gain without any qualms, however, is the benefit of better prices through quantity buying. Buying stock for non-contract orders at the same time that orders for contract work stock are placed may result in substantial savings. Too, allied industries—engravers, bookbinders, typesetters, *et cetera*—tend to favor large buyers in the matter of price and service. If one or more contracts can put a printer in the consistent buyer class he is at the same time made eligible for these concessions even when non-contract work is involved. As a final source of profit, the prompt payment that is customary in contract

work enables the printer to discount his bills at all times.

Whenever printers are advised to follow a certain policy in the matter of choosing business or to accept a theory of operation such as I have attempted to outline here, the cry goes up from many throats (and perhaps justifiably), "What's the use of telling us what to do with business after we have got it, or what sort of business we ought to take, when our trouble is that things are very bad in the printing market? What we want to know is *how* to get business in the first place."

### Best to Keep All Presses Busy

Well, all I can do is to point out that the concerns that have adopted the policy of keeping the greatest number of presses going for the largest number of hours at the best possible aggregate profit without too strict a regard to a fixed price standard never seem to want for work to keep all their presses running all the time. They are all financially sound and enjoy prosperity through the depression periods experienced by the die-hards who think it dishonorable to make it possible for buyers of printing to buy by adjusting prices scientifically rather than arbitrarily, as in a great many cases.

To the objection that perhaps may be raised that not every printer can get suitable contract work so that he may put this theory into operation, may I reply that I have not made it a mandatory part of my theory that only contract work may be the medium. It is just as possible for a printer to arrange to keep up to a maximum efficiency by scientifically adjusting his selling prices on non-contract work as it is on contract work; it may be a bit more difficult, but that's about all.

### May Convert Non-Contract Work

Contract work may be created out of non-contract work by a printer who approaches a customer with a plan to estimate the amount of work for the coming year and to fix an attractive selling price in return for a contract to get all of it.

At any rate, the printing industry has passed the halcyon age when all a printer had to do was say, "That's my price. Take it or leave it." The printer of the present day must compromise scientifically or fall behind just as has been the case with die-hards in many other industries.



## GET IN at the KICKOFF

● So you think it would be a splendid idea to start a blotter campaign this fall? Well, so do we. In fact, we think the time is just right to begin a fresh, effective, and consistent advertising effort and we think good blotters, used regularly, are one of the best forms of advertising a printer can employ—one of the most economical, too.

● Month after month, THE INLAND PRINTER blotter service has increased in popularity. Now, we've gone even farther than we have in the past. Instead of treating each month's blotter as a single, separate unit, we have worked out an entire series—a six-month campaign, if you will. The first one is shown on Page 47, and others will follow in succeeding issues.

● It's our conviction, and we know you'll agree, that continuity and repetition are among the most desirable factors in any advertising. We've attempted to utilize them fully in the new blotter series. More than that, we've worked out a new treatment with interest, punch, and eye appeal. But look over the first one, yourself, and right while No. 1 is hot off the fire, make up your mind to use the whole series.

● If you're a football fan, you know how important it is to "get in at the kickoff." You know the very first play often decides the game. Your first play, now, is to order new blotter electros and get the exclusive rights in your locality.

## Now... Turn To Page 47

# Printing House Craftsmen Complete Successful 1941 Meeting ★ International sessions

at Baltimore mark another year of substantial progress in many association objectives

**T**HE Twenty-Second Annual Convention of the International Association of Printing House Craftsmen has been completed—a neatly executed page in Craftsman history. The “job” was started Sunday, August 10, and “wrapped and delivered” about noon, Wednesday, August 13, the Baltimore Club doing itself proud in plotting, planning, and preparing the educational and entertainment features.

Following the roll call and the Credentials Committee Report, the convention opened with a welcome by Baltimore's mayor, Howard W. Jackson. Racine's favorite son, Elmer Voigt, second vice-president, responded ably and made excellent observations for the good of the order.

Douglas C. McMurtrie, international chairman of the educational commission, gave an excellent talk on the educational needs of the association. If one short statement could condense Mr. McMurtrie's message, it would be, “The long-range success of the Craftsman movement depends upon the worth of its educational contributions. Each and every Craftsman unit must assist in promoting the educational aims of Craftsmanship if it is to survive as a moving force.”

The writer being just a “wee bit of a lad,” and having attended but eleven of the organization's twenty-two conventions, feels, nevertheless, his enthusiasm over President Frank McCaffrey's annual report, “Record of Stewardship,” entirely justified. Believe me, our man Friday, Frank, covers the water-front and then some! His was a sincere and complete report. Craftsmanship and McCaffrey (of the Frank variety) are definitely synonymous!

At the close of President McCaffrey's report, conventioners listened to the “Influence of Craftsmanship on the Printing Industry,” by our old friend and colleague, John J. Deviny, Deputy Public Printer, who is verily “Mr. District of Columbia.”

John has held many important graphic arts posts in and about the nation's capital these many years, as well as having been an International President of no little acumen. Whittled down, if possible, John's message might be, “Eat, sleep, and think real Craftsmanship! Make yourself and your unit worthy of a movement that definitely has raised printing in the eyes of the public.”

Next followed the “Memorial Service for L. M. Augustine, late International Secretary,” beautifully and reverently carried out, yet a situation most difficult to accept. Past Presidents Perry Long and John Deviny did the honors—and many are the honors for “Augie” and his twenty-two years of devoted and unselfish service to Craftsmanship. He was the first International secre-

tary, his service continuous unto death. Tributes were delivered personally by Past Presidents present, by letters from those unable to attend, and by others in behalf of those Past Presidents who have been called by the Great Craftsman. Notable was a message from Mrs. William R. Goodheart, widow of First International President, “Bill” Goodheart.

Lee Augustine, of the Printing Machinery Company, Cincinnati, gave Craftsman food for some good serious thinking when he spoke at the conference on club management which followed a dinner at the Chesapeake Club. As chairman of the research reporting committee of the Cincinnati Club, Mr. Augustine spared no eloquence in advocating such committees as invaluable clearing houses for technical information. Craftsman agreed—unanimously.

Tuesday morning's session was quite brief—yet as full of resolutions as “the morning after”—ditto Wednesday morning.

Election of officers and selection of the 1942 convention city occurred, also, on Wednesday morning. A hot contest among Montreal, Omaha, and Grand Rapids for the locale of the 1942 meeting resulted in Grand Rapids winning the honor. The selection and election of officers had, of course, taken place during a caucus the night before, from 2:30 until 5:00 Wednesday morning, by the way. One of the reasons for the lateness of this night session was that the excursion boat returning from Annapolis hit a sand bank in Chesapeake Bay, being therefore necessarily delayed. Fun!??

Clark Long, international past president, presided at the formal election Wednesday morning. President Frank McCaffrey, First Vice-President Eric O'Connor, and Treasurer Charles W. Gainer were re-elected. Harvey Glover advanced from Third Vice-President to Second Vice-President and Walter F. Schultz, former Chairman of the Educational Commission, was elected



Always eager to help an individual or fellow member, the late L. M. Augustine was international secretary for twenty-two years, and one of the original organizers

Third Vice-President. A brand-new member of the International family is Herbert Threlfall, elected Secretary, the second in the history of the association. Douglas C. McMurtrie was re-appointed Chairman of Educational Commission, Haywood H. Hunt, of the Publications Commission, and R. Randolph Karch, of Research Commission.

**Editor's Note:** The foregoing report of the general sessions of the convention was written by "Bill" Stock, ardent Cleveland Craftsman. Regrettably, however, we were faced with considerable limitation of space and had to pare down "Bill's" copy to an extent that sacrificed a good bit of his natural breezy, conversational style. Perhaps if we mention that our reporter is a hustling member of the organization of the Lawrence Electrotypes Company, Cleveland, he will forgive us.

★ ★

Even while the convention was in its opening day, it marched into the spotlight of general public interest. "Printing Serves America" went out on the air waves from Baltimore's 50,000 watt station, WBAL, Sunday afternoon in a radio program written by Douglas C. McMurtrie, chairman of the Craftsman educational commission, and participated in by headliner Frank McCaffrey, reelected president, headliner Eric O'Connor, reelected first vice-president, and headliner McMurtrie himself.

The program told about the magnitude of the printing and publishing industry, the purposes and objectives of the Craftsman organization, the local clubs, and the part the industry is playing in national defense. Headliners McCaffrey, McMurtrie and O'Connor performed in true professional style, and their vivid portrayal set a standard for the whole convention.

Much of a practical interest was brought out in the speeches and open discussions which featured the convention clinics. The report directly following sets forth only the more important observations, but many a reader will find the solution to a serious production problem or two by reading of the experiences of others who have licked similar problems in a successful way.

Four pages of pictures of conventioners appear in connection with the insert following Page 76.

## "Thar's Gold in Them Thar Hills" *Clinic Sessions at Convention*

**Offer Many Profitable Ideas in Operations and Management**

**C**LINIC SESSIONS began Monday afternoon with the session on Typography and Composing-room Practice, opened by Allan Robinson, of Baltimore, convention chairman of clinics. Haywood H. Hunt, of San Francisco, and Howard N. King, of York, Pennsylvania, presided.

First on the program was Ben Wiley, of Springfield, Illinois. Speaking on "Style Trends in Typography," Mr. Wiley pointed out that for some years sans-serif and square-serif faces have dominated the typographic scene. Blackness in type, however, has gone about as far as it can, he said, and showed enlarged photostats of outlined and shaded letters which could be used in large size but without so much blackness. Mr. Wiley's exhibits showed how curves, waves, "eye-track" designs are used to lend interest to and lead the eye through the printed piece. Other typographic devices supplying motion and interest also were shown.

Glenn M. Pagett, of Typographic Service Company, Indianapolis, next spoke on "Planning Typography to Meet Cost Limitation," and defined typographic planning as all-inclusive planning, not simply for typesetting. When cost limitations are set up by customers, it is up to the typographer and printer to produce the best salesminded job they can for the money. Mr. Pagett pointed out the importance of getting a job started right. The customer should be induced to supply complete copy, typed on standard-size sheets, and properly edited, so the typographer and composing room can get a complete picture of the job before undertaking to produce it in a given time at a predetermined price.

"To meet cost limitations, it helps to use an accurate and comprehensive layout for every job. The process, paper, kind of illustrations, mailing and other requirements, and all other details should be shown. Careful copy fitting *before* composition eliminates costly alterations and alterations with the customer.

"Much can be done to reduce costs by simplifying a job, without reduc-

ing its effectiveness. Eliminating expensive run-arounds by using column-width illustrations, doing away with inside mortises, and simplifying decorative material often will show surprising savings. Complete and accurate instructions to engravers and electrotypers, such as tacking margins, also will help the job along. Accurate copy fitting enables type to be cast with proper leading, saving time and making forms more solid.

"After all details have been settled, production can be facilitated by standardizing composition wherever possible. Fewer sizes, fewer measures, and fewer types reduce costs. Marking copy with colored pencils, keyed to faces and sizes, helps the composing room. Utilizing the special talents of individual workmen who are more proficient on one kind of work than on another, logical planning, careful supervision, and taking full advantage of production shortcuts also will help considerably.

"Selection and Appropriate Use of Type Faces" was discussed by Michael Stevens, of New York City, who said that choosing exact faces is a matter of personal taste. "First of all," he said, "decide what tone of voice should be used, whether the message should invite or compel attention; then decide what type dress is best and most appropriate."

Mr. Stevens first talked about his method of selecting type for a book. After reading the manuscript he selects one typical of the historical period. Thus, Caslon, Cloister, or Baskerville is suitable for early English; for French, the use of Garamond, Granjon, or Cochin is appropriate. Safe type for Italian is Bodoni; early American or Colonial suggests Caslon or Janson; the nineteenth century suggests Scotch Roman, Century, or De Vinne. For a book that is modern, or twentieth century, or one that contains bleed halftones in the modern format, use either a sans-serif or a square-serif type face.

"Bear in mind that the typography of a book should be *inviting*," cautioned Mr. Stevens, "something the





International Printing House Craftsmen and guests assembled for banquet and entertainment

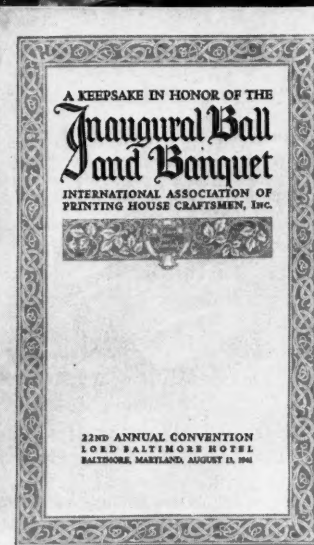
reader will not tire of, but will pick up again and again. See that it is generously leaded and has ample margins. Avoid the over use of decoration and be sure that whatever decoration is used harmonizes with the illustrations."

For advertising typography, presenting an entirely different problem where typography must *compel* attention, Mr. Stevens advocated selection of type that is highly readable, that carries enough weight and color to shout, and that is yet pleasing.

Many types can be used successfully in advertising, but illustration has much to do with selection of the most appropriate, according to Mr. Stevens. Bodoni and Caslon go well with sharp, brilliant halftones. Coarse wood-cut techniques indicate Bookman or Kennerley, and if the illustration is modern in feeling, the use of a sans-serif or a square-serif is indicated. Mr. Stevens' preference

for a feminine-type advertisement is a fairly good-size italic for text, with heading and signature of enough weight to give it pleasing push.

In a general discussion which followed the talks, Craftsmen asked about type faces of the future. In answer to the question: "Is there a trend toward bolder display and text faces," supplymen among the discussion leaders agreed that the future will see a wider use of slightly heavier text faces, because tests show them to be more easily recognizable, and because of reader selection. It was brought out that present-day black types are not blacker than former faces, but different in shape, and that we can expect more different kinds of faces and new, fresh scripts, because advertising needs and wants *new, insistent* types. There is no evidence of a trend toward exclusive use of blacker types, and a demand will always exist for lighter-



Handsomeness souvenir program, designed and edited by Norman T. A. Munder, produced by printers at Enoch Pratt Free Library, Baltimore

faceted type, to be used for contrast emphasis with blacker types as well as alone in advertisements.

A discussion, about plastic plates, plastic types, and the use of plastics to replace metal in single-type and slugcasting machines was especially appropriate in view of the trend toward metal shortages, although one Craftsman said he believed plastics would become just as scarce as metal. Experiments carried out in many plants have not yet developed satisfactory use of plastics in either single-type or slugcasting machines. Even in Germany, where this originated, the process is extremely expensive. It was reported, however, that plastic plates for illustration are being used successfully in places on the West Coast of the United States.





Inaugural ball and banquet were highlights of twenty-second annual convention, held at Lord Baltimore Hotel, in Baltimore, Maryland

Composing-room practice came in for its share of the discussion. One Craftsman told of ordering wood-mounted cuts blocked full which were trimmed to accurate pica measurement at the time of makeup for better justification. Another Craftsman suggested that photoengravers adopt as standard practice the trimming of cuts to picas and points instead of to inches and fractions, also that instead of using sixteen-gage metal, photoengravers adopt eleven-point metal as standard, which can be used on patent base without backing-up.

It was pointed out that accurately cast type and slug composition is one of the most important pre-makeready operations. In one plant described, makeup and registering are checked in the composing room under lockup conditions. In another plant, lockup and proofing on the printing stock with proper ink and

color are both done in the composing room, with the result that when the locked forms are sent to the pressroom, the pressman needs only match the proof furnished by the composing room. Any pre-makeready operations the composing room can perform cut preparatory steps and press-waiting time, and make for production at lower cost.

Utility of the in-between sizes of type faces—7-, 9-, and 11-point sizes—was a discussion subject. Supplymen urged printers to examine the latest specimen books to see what is being offered in in-between sizes and in companion bold-text types.

**T**HE OFFSET CLINIC on Tuesday morning, with Harvey Glover, of Belleville, New Jersey, as chairman, started off with a talk by Kenneth A. Martin, of New York City, on "Modern Methods in Offset Platemaking." Mr. Martin contrasted

the earlier methods of platemaking with modern methods, tracing the swing through wet plates to dry plates to film, saying that gradual changes have been significant.

Discussing albumen platemaking, he pointed out that it is difficult to apply control measures, since there is no control over raw material, restricted because of the war. Methods of PH control have helped considerably, but the newer electric evaluation method is more accurate than the colorimetric evaluation. Unquestionably, deep-etch gives better offset plates, he continued, but sometimes the additional cost is not justified. Time saved on the press, however, should be taken into consideration in figuring costs.

High-etch is an interesting development, Mr. Martin said, plates produced by this method practically being engravings run on an offset press. Revenue stamps now are

being produced by this method, and safety-check paper is printed from high-etch plates with anilin ink. The plates are run entirely without water, and runs into the millions are not uncommon. High-etch is restricted largely to line work.

In closing his talk, Mr. Martin emphasized the fact that money spent for better platemaking equipment is money well spent, since better platemaking has much to do with profitable pressroom operation. Although there is little control over raw albumen materials, the offset printer still has at his disposal PH control, air conditioning, temperature control, and aid from the supply houses to help him get more dependable plates.

In his talk on "Modern Methods of Offset Presswork," Charles F. Geese, of Philadelphia, greeted the assembled Craftsmen as "Fellow Sufferers," and went on to describe difficulties he has encountered with offset printing. He discussed production of a large blow-up of a magazine cover, produced in four-color process, and the light-weight-paper South American edition of *Time* magazine. The cover blow-up was produced with special paper negatives by direct camera enlargement from photoengravers' proofs of the halftone plates, and the job was not re-screened for the blow-up. The *Time* edition is printed on a web press at 14,000 impressions an hour, in thirty-two page signatures. Copy for this edition is supplied before 10:00 o'clock, and the edition is in the mail by 5:00 the same day. These specimens were shown by Mr. Geese to refute the argument that offset cannot print dense and clean. Blow-up of the magazine matched color for color the cover of the magazine produced by letterpress.

Talking about offset presswork, Mr. Geese recalled experiences of having "about everything go wrong at one time or another and sometimes all at the same time." He declared that offset is still in its infancy, lacks standardization, which would yield big results. As a beginning, he advised removing all dopes from the pressroom, leaving only a selection of different viscosity varnishes and starting with only one fountain solution and one type of blanket to get things working, before experimenting with anything else for the purpose.



It is unfortunate that Elmer G. Voigt, retiring Craftsman second vice-president, dropped out of line among association officers. As a member of the new OPM Printing Committee, he is close to important matters benefiting the organization and all its members

A fountain etch solution formula supplied by Mr. Geese is as follows: 1 ounce chromic acid, 2 ounces phosphoric acid, 16 ounces water, 1/16 ounce nitric acid, 2 ounces gum. Mixing order: water, chromic acid, phosphoric acid, gum. Add the nitric acid last. Use 1/4 ounce of this solution to six quarts of water, adding more for open-work plates.

Mr. Geese said that most troubles were due to the wrong kind of ink, and then to humidity, inexperienced help, and lack of standards. He also said he can do more with a young fellow who knows nothing about offset than with an average older worker who "knows too much," and that it is not a matter of getting cheaper labor but of being able to train people correctly.

A general discussion followed the talks. Regarding reproduction proofs, exchange of experience shows there is no standard practice. Probably the best suggestion is to use a very fine, level, dull-coated stock, which reflects less light into the camera than coated and is easier to print. It makes no difference whether the form is made up of type or slugs, so long as the print is sharp and dense. Use a glass to judge sharpness of type and lay of ink. Proofs on smooth, light blue, cover-weight stock were sug-

gested as contributing to cleaner negatives with fewer pinholes. Another suggestion was the use of brown ink on dull-coated stock to cut down reflections.

Answering a question about the reproduction proofs for the *Time* edition, Mr. Geese said the text is set by teletype and only five minutes allowed for proofing a page—no attempt can be made to get super-quality proofs. Eight pages are photographed at a time. He said the most important thing was to bring the camera into the correct focal plane, and that they were able to get good negatives from proofs which would be considered inferior.

A suggestion was offered for eliminating trouble with deep-etch plates during times of high humidity, the suggestion being to whirl the plate again before putting on the lacquer after the plate had been etched and cleaned.

How deep should a high-etch plate be etched for good results? The answer is as deep as possible, depending upon the thickness of the plate which can be used on the press, which is dependent upon the depth of cut in the plate cylinder. Plates should be etched sixteen to eighteen one-thousandths, holding dead metal at the grippers and along the edges of the plate. Hard rollers and a hard blanket are necessary for printing high-etch plates.

The way to obtain register when working with paper negatives is to use negatives from the same package or box, and after development to flood thoroughly, then hang them all the same way, head up or head down, so the negatives will stretch and dry uniformly.

In proofing for reproducing process halftones, try to get a new set of proofs, balanced both for color and for tone value, with the red plate proofed a little stronger.

Paper offset plates and the new Eastman screen contact process were discussed. For a number of years experiments have been in progress with paper offset plates for one-time use, and this experimenting has been accelerated during recent months. Shortly to be introduced is a paper-laminated polyvinyl alcohol plate which looks promising. One Craftsman reported that he had seen a 120-line screen reproduction produced with the Eastman contact screen which was vastly superior in detail,

especially in the middle and lighter tones, to the same reproduction produced with a camera using the conventional-type screen. The Eastman contact screen is still in process of experimentation.

A user of albumen plates raised this question: "Should we go to deep-etch in view of the supply situation?" and was advised to begin to hedge in order not to be caught short and dependent upon a single process of platemaking.

**T**WO CLINICS on Wednesday afternoon were packed with information. One, on "Production Management," had Alfred Geis, of Baltimore, as chairman and Robert H. Roy, of Baltimore, as speaker.

Mr. Roy, who has supervised the application of engineering methods at The Waverly Press, spoke on "Engineering in a Craft Industry." Answering the question, "What have engineers to offer the printing industry?" he said that many industries have gained in operating efficiency by applying engineering principles.

The first problem Waverly attacked by engineering methods was registering and positioning forms. The craft method, using the "cut and try system," depends upon individual skill for results, which are seldom achieved the first time. Starting with a precision steel press-chase, basis of the standardization, charts establishing the position in the chase for standard-size pages and odd-size pages were worked out. Key to the system is this press-chase, cut from a solid piece of rolled steel and yielding not more than one one-hundredth of an inch under 700 pounds quoin pressure. It is without joints and all dimensions are in picas. By using this chase and following the charts, the first sheet off the press shows pages in exact position and this is done without gripper changes or side guide moves.

Another problem worked out by Mr. Roy was makeready. Since makeready is largely a process of compensating for variations in materials and presses, Mr. Roy attacked the problem by setting height standards for composition and cuts. Text type is cast .918, leaders .916, and display type .920. All cuts are delivered to the plant unmounted and are blocked with interlays providing the standard heights. Open line cuts are made .916 and heavy cuts .922. The



Elected new secretary of the International Association of Printing House Craftsmen, Herbert Threlfall, pictured above, succeeds the late beloved L. M. Augustine. Mr. Threlfall is a charter member of the Providence Club, which was organized in 1921.

plant is humidified, keeping the blocks accurate in height. Proper press packing for the different kinds and thicknesses of stock were established, and the presses are checked at intervals with precision test blocks and a corrective hanger placed deep in the permanent packing. The first sheets off the press not only are accurately positioned but need very little, if any, additional makeready.

Further evidence of the success of this system was presented by Mr. Roy in a graph showing the increase in pressroom efficiency since the beginning of the program ten years ago when production efficiency stood at 80 per cent, an arbitrary figure. After ten years of effort, efficiency now stands at 140 per cent. This increase is equivalent to operating three more presses, which in the Waverly plant would require an enlargement of the building. The Waverly Press operates on a departmental system with a bonus for meeting time allowances. Right now this bonus amounts to an additional \$10 a week for each man in the pressroom. There has been no unemployment, since volume has kept up with increased efficiency.

Answering a question about the way engineering methods were received by the men in the plant, Mr.

Roy reported some difficulty at first in proving to them that the system was good. Now, they are all for it, like the bonus feature. "If benefits are not shared by the men with wages and a bonus for meeting increased objectives, you cannot expect cooperation," the speaker said.

The next speaker was Raymond Blattenberger, of Philadelphia, whose subject was "Practical Aspects of Production Management." He supported Mr. Roy's views.

**A**T THE CLINIC ON PRESSWORK, also held on Wednesday afternoon, with Edward A. Aitken, of Toronto, Canada, and Perry R. Long, of New York City, as co-chairmen, Russell Hogan, of New York City, delivered the main talk on "Modern Methods in Letterpresswork."

Also saying that proper planning will reduce presswork costs, Mr. Hogan urged printers to take advantage of all labor- and time-saving devices, and gave several examples. Page-justifying frames often aid production. To get the most benefit from using register nuts, used for registering wood-mounted cuts without unlocking the form, the nuts should be placed within a metal furniture frame which is part of the form. Mr. Hogan recommended registration equipment which enables the stoneman to position plates on patent base in close register, working either from a previously printed sheet, a key sheet, or a ruled-position sheet.

Speaking of patent base, he warned against buying used bases without first checking their accuracy—saying such purchases are the poorest kind of economy. Many of the older bases are "orphans" and most of them were not made to the close tolerances of the new bases. He also pointed out that a good underlay is equivalent to two spot sheets in the packing and was more satisfactory throughout the run.

A novel feature was presented for the question-and-answer session, following Mr. Hogan's talk, by Craig R. Spicher, of the Miehle Printing Press and Manufacturing Company, who had prepared and printed a sixteen-page booklet of questions, many of them with tentative answers, and suggestions for press operation. The information was collected from many sources and was presented for the first time in this permanent form.







# The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

## Is This a Trap?

To settle a dispute will you tell us which of these expressions is right, and why? "I cannot but think;" "I can but think."—Arkansas.

No, sir—I'm not going to get caught in the middle of a hot argument! As editorial writers are supposed to say, there is much to be said on both sides. The two ways of expressing the idea probably reflect different minds' choice of roads to

probably offer as an equivalent "I can only think so-and-so." Personally, I favor "can but"; it sticks closer to the solid ground of good, explainable grammar.

## Pardon My Tardiness!

In the April number, page 70, under "Proofroom Botany," you said: "So now the problem is: Can there be a *Rhus verniciflua* and a *Rhus verniciflua*, or is one form correct and the other a misprint?" This point can be decided with a fair degree of accuracy. "*Verniciflua*" must be a misprint. The word is not Latin, even for a botanist. *Verniciflua* must be the right form. *Rhus*, for the ancient Latin writers, was either neuter or feminine; in modern botanical terminology it is decidedly feminine, and therefore the adjective determining the species ought to have the feminine form: *verniciflua*. At any rate, the masculine form would be *verniciflua*. You need not publish this; it would have a rather limited interest for your readers. —Oklasota.

The writer of this extremely interesting letter is not from Oklahoma or Minnesota. I invented the state name for him because he seems not to want publicity. He is a college professor; in the department of Classics. He knows his Latin—and, apparently, his botany too. The letter will be read by many *Proofroomers* with keen interest. The professor would be surprised to know how much many proofreaders know about other things than printing.

## Taking It Back

How do you pronounce "forsythia"? —Virginia.

"Well, I'll have to take it! I have always said "for-si'thi-a," with long sound of "i." In fact, I feel quite sure I once endorsed that pronunciation in these pages. You see, I thought the plant was named for someone named Forsythe. But it actually was named for a Dr. Forsyth—and so the short "i" is better. Webster permits either sound of the "y," but gives preference to the short one. To illustrate the value of that final "e": compare *scythe* and *myth*.

## Do You Sugarate Coffee?

Which is correct, "hyphenated" or "hyphenated"?—Maine.

I say "hyphenated." A person adorned with ribbons is beribboned, not beribbonated. We speak of watered stock, not waterated stock. Put color into something, and it is colored, not colorated. But: When you put air into a substance you aerate it; charge it with carbon, and it is carbonated. It seems that simple -ed indicates an addition, while -ated carries the idea of something like a chemical union. I perceive a difference, but hardly know how to state it. Can any of you *Proofroomers* help us out?

## Is "Wrong" Right?

Perhaps this is too elementary for you, but is it right to say "Everything went wrong"? Should it not be "Everything went wrongly"?—Iowa.

It may be elementary, but it is far from simple. The common sign of the adverb is -ly: to move suddenly, to speak harshly, to go slowly, to act nobly, to cut deeply, and so on, and on, and on. But there are some adverbs that do not carry this label: to run fast, to jump high—and so on. Sometimes adjectives are taken for one-syllable adverbs; but to bake a pie hard means to bake it so that it is hard—and so we get into a twilight zone. I would say "Everything went wrong," but I would also say "You acted wrongly." Just possibly, in the first sentence "wrong" is actually rather an adjective than a true adverb! These distinctions are real, but making them wrongly often makes one's grammar go wrong.

## Use of Italic

Would you set "i. e.," for "that is," in roman or italic?—Idaho.

It should be made to conform to your general style. If you italicize all words from foreign languages, the abbreviations for those words should also be italicized. "I. e." stands for the Latin "id est." If you use italics for

● The men who produced the blotters shown on facing page, with the points awarded in the final summing up, and brief descriptions of their entries, are as follows:

Top center: No. 55, by W. F. Melton and Harry Levin, Chicago, Illinois; 8 points; light buff and black on white; penny attached over circular spot to left of first paragraph.

Upper left: No. 94, by Walter B. Morawski, Upper Darby, Pennsylvania; 8 points; strong red and black on yellow; penny in slots at point of arrow, upper left.

Left center: No. 8, by Ben Wiley, Springfield, Illinois; 7 points; red-orange and black on pink; penny in slots following "Here's Your Money Back."

Lower left: No. 14, by Lester L. Lippincott, Barry, Illinois; 6 points; a deep brownish orange and blue on white; penny in slots below main display line.

Bottom center: No. 32, by Edgar A. Peterson, Council Bluffs, Iowa; 6 points; light reddish brown and black on white; penny in slots over black circular spot.

Upper right: No. 65, by Anthony Taraborelli, Providence, Rhode Island; 6 points; light orange and black on India tint; penny between thumb and finger.

Right center: No. 70, by William B. Bradford, Portland, Maine; 6 points; silver and black on white; penny below display at left.

Lower right: No. 106, by Joe R. Sheen, Emporia, Kansas; 6 points; green and black on light buff; penny in circle in center.

the same destination. The meaning, whichever way you say it, clearly is, "I can only think so-and-so." Those who say "cannot but" probably would paraphrase to "I cannot (do anything) but think so-and-so," while those who say "can but" would

such phrases as "in toto," "i. e." should be set in italic. Here you will run into one of those vexatious twilight zones: Is "vice versa" completely Latin, or has it been adopted into the English vocabulary?

### Too Much Logic

Here's one for *Proofroom*: "The Air Corps' first vision of a ship . . ." The linotapper that put the apostrophe after "s" in "corps" must have sounded the "s" in his mind: korps. With the correct pronunciation, kor, the correct punctuation, possessively, would be "corps's," pronounced korz. Isn't this a curiosity for your collection of oddities?—*California*.

The logic is good—but there's a bit too much of it for me! I'll just turn this over to the *Proofroomers* for study and discussion. But I myself would write it as shown—and pronounce it korz. So what?

"Linotapper" is a new one, to me; and new or old, it's good!

And for the good wishes to me and mine, including the boys in the Navy, hearty thanks.

### Alliteration

In setting an item about alliteration I had this: "Nice new knife." Showed it to the head proofreader; told him "knife" does not begin with "n." He said "So what," and went on reading. The silly thing sticks in my mind.—*Louisiana*.

The point you raise is a pretty one. "Alliteration" would seem, etymologically, to call for repetition of a letter. But actually the idea is that of repeating initial *sounds*, and as the "k" is silent (not sounded), I think "nice new knife" fills the bill in every respect.

### Do You Anglicize?

Do you write "Portland cement" or "portland cement"?—*Nebraska*.

Personally, I like to bring these words down as soon as they become established as English words. The macadam road is named for Mr. MacAdam. A turkish towel is no longer thought of as having any special relation to Turkey. I like "diesel engine" better than "Diesel." Nobody nowadays calls chinaware "China ware." Webster sticks to the "up" style. The thing is to have a style, and stay with it.

### Saying It Fast

What do you think of the newfangled way of pronouncing the word "sacrifice"?—*Delaware*.

Sacrifuss? Nutty!

### One and One—

Here's a headline I saw today: "One State Prison and One Reformatory Terms Are Imposed." Well?—*New Hampshire*.

Well—one and one add up to a plural verb. "One and one are" can't be wrong. It's good arithmetic, but as grammar it really does look odd. "State Prison and Reformatory Terms Are Imposed" would jar the reader's mind less, but would not fix the meaning as sharply.

### Noun of Identification

Do you write "windowshade," "window-shade," or "window shade"?—*Michigan*.

"Window shade," two words. It's my good old noun of identification.

### "Anytime"—?

What would you think of "anytime before that"?—*California*.

Welcome back to the line-up, California! I never did see "anytime" until now; and it's interesting. "Sometime" is a dictionary word, and so is "anyhow"—but "anytime" has no such sanction. Still, it seems to me a perfectly good and thoroughly defensible word. Of course, the distinction between "any time" and "anytime" must be observed: "anytime before that," but "I'll be there at any time that suits your convenience."

### Welcome New Residents

Three leading printers, including the two foremost newspapers, of Frederick, Oklahoma, in coöperation with other business houses, recently launched a novel business stimulation plan of welcoming visitors and new residents. After but a very few months the promotion has shown definite dollar results, won favorable national publicity, and caused a noticeable betterment in shopper-merchant cordiality in this brisk plains city of 5,000.

In the lead, inaugurating the plan, were the *Frederick Leader*, the *Frederick Press*, and the *Peerless Printery*.

The "Welcome To Frederick" campaign is strikingly fresh and friendly. Friendliness begins when a new resident visits a utility office. As he arranges for gas service, electricity, telephone, or water, he is invited to fill out a brief questionnaire issued by the Chamber of Commerce. This records his name, business, former residence, local address, number in family, children in school, and church, lodge, and club affiliations. This information, collected each Monday, sets the wheels in motion for a typical Frederick welcome any newcomer would consider as worth while as it is unexpected.

ONE afternoon recently I chatted for half an hour with a retail stationer.

"Do envelope stuffers pay?" I asked.

He chuckled and replied, "We received from the manufacturer of a certain time-stamp a package of 250 envelope stuffers, imprinted with our name. The book-keeper, supposing that we carried this device in stock, put the stuffers in the statements as far as they would go. And would you believe it, we sold 18 of those time-stamps at \$15 apiece from those 250 envelope stuffers?"

"Then," continued the stationer, "one day a man came around with something new—felt pads to be put on seats of office chairs. I wasn't much impressed with the idea, but the salesman was so enthusiastic that I ordered three dozen. A few days later the company sent me some envelope stuffers, illustrating these new chair pads, and we stuck them in with the bills when they went out the first of the month. In a very short time these envelope stuffers had sold five gross of those chair pads!"

Then he told me about a salesman, representing a safe-cabinet manufacturer, who made a call on him one afternoon.

Do  
Enclosures  
really pay  
?

"The fellow told me I wasn't selling as many safe-cabinets as I ought to sell," he explained. "I said, 'What would you suggest doing about it?' 'Three things,' he said, quick as a flash. 'Devote your entire window to safe-cabinets for a week; devote your entire newspaper space to safe-cabinets for a week; and let us supply you with envelope stuffers

imprinted with your name for you to send out to every merchant and business man whose name is on your mailing list.'"

"Did you do it?" I asked.

"I did—and sold \$1,600 worth of safe-cabinets in one week! which is more than I'd sold in two years before! I think the envelope stuffers had a lot to do with it, too, because quite a number of those who came into our store to buy those safe-cabinets were carrying those stuffers with them in their hands!"

These instances, while not particularly important in themselves, illustrate the sales possibilities of cultivating the dealers to the utmost. It pays to regard and prepare envelope stuffers as carefully as one would a full-page magazine advertisement.—*Printers' Ink*.

He is presented with a booklet "prepared for new friends and residents of Frederick." In a day or two he begins to receive in the mail personal letters from executives of the newspapers and printing concerns taking active part, and from other business houses. Presently officers of clubs and lodges to which the stranger belongs make his acquaintance, and the clergyman of his faith extends a welcome.

The booklet for new residents begins with a personally addressed and signed letter from the president of the Chamber of Commerce. Second page is a letter from Mayor Cull urging full use of city facilities. Follows a useful summary of Frederick trade and industry, its expansion possibilities, and the agricultural money crops and oil production of the vicinity.

The booklet continues with detailed information a stranger would need on city and county, and the good news that "there are no taxes for operation of Frederick municipal government." Hospitals are located, library facilities described, newspapers listed, and schools named together with names of principals and P.T.A. presidents. Clubs, lodges, and churches are located. Then follows a handy directory of all Frederick business establishments.

The personal letters which printers mail to new residents have been carefully composed and are all different. After cordial greetings, each writer suggests some Frederick advantage which no other letter will mention, and closes by offering every newspaper and printing service. Avoidance of advertising is the campaign keynote, second only to friendly welcome.

"New residents — and we have many, for we're growing fast — quickly feel at home," said Bailey G. Choate, secretary-manager of the Frederick Chamber of Commerce. "They are so pleased that they stop in to thank us for the cordial reception. Among older residents the promotion has developed a new civic consciousness, and it has effectively brought new shopper friendliness in our whole trading area."

When it is remembered that the successful Frederick program was initiated by three local printers, it follows that similar plans in other cities may well enjoy similar leadership.—L. A. Keating.

## STILL MORE ABOUT BLOTTER CONTEST

● Readers will remember that students of several schools disagreed with the judges in our blotter contest and were emphatic in their agreement that No. 20 was the best (see page 48, April, 1941), this entry having placed twentieth in the final summing up of points.

Another comment has been received from G. Lynn Hollen, South Dakota State College, who says, in part: "Ever since the results of the contest began to come out, I have been interested in the different votes and remarks. I have attempted to analyze for myself the reasons the schools voted as they did on blotter No. 20.

the four blotters which they considered worthy of the first four places. The votes were separated into three groups—(1) printers and allied craftsmen; (2) third- and fourth-year printing students; and (3) second-year printing students. In each of the three groups blotter No. 20 took first place. Blotter No. 87, which won first place in our contest, was chosen for second place by the first two of these groups, while it placed fourth with the third group. Blotters 48 and 84 tied for third place with the first group; No. 7 took third place with the second group; and No. 29 was picked for third place by the third group. Blot-

**HERE'S YOUR PENNY BACK!**

The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you!

Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more.

If you mail only 1,000 letters a year this waste amounts to \$10.00; 2,000, \$20.00; 3,000, \$30.00 . . . and so on.

... The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising, and more business because you advertise.

**The GRAPHIC PRESS, TELEPHONE: GREENLEAF 1417**  
309 WEST JACKSON BOULEVARD • CHICAGO, ILLINOIS

Blotter No. 20, which students selected for first place, was placed twentieth in contest

"So far as the students at State College are concerned, we viewed the blotters as small billboards, taking our cue from the printed piece sent out by the Wrenn Paper Company . . . Each student had the same idea: That effectiveness of first impression was the important thing. While the heading and signature needed to be strong, we held that the message was to the point and as brief as possible. Because of the amount of copy for this blotter, we had to consider the method of presenting the message and not be too critical, so far as briefness was concerned, because it wasn't exactly satisfactory without the billboard idea. That is what we judged the blotter on—the visualization of the idea itself, and the effectiveness of the first impression.

"I think students judged on the idea and method of visualizing the message, which caused them to choose No. 20 above the other entries."

From Australia, too, we have received comments on this blotter contest, a complete set of the entries having been sent to the Printing Industry and Craftsmen Association of Sydney for display, by which association they were in turn loaned to B. J. Ball Proprietary, Limited, being displayed in that company's Sydney and Melbourne paper showrooms, and then at the branch in Adelaide.

It seems strange (or does it?) that here, too, blotter No. 20 is the outstanding favorite. While on display in Melbourne, visitors were asked to select

ter No. 66 won fourth place with the first group, No. 61 with the second group, and No. 87 with the third group.

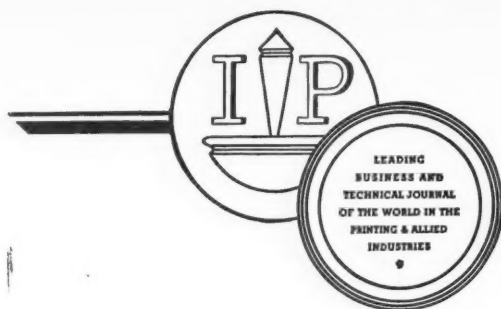
Blotter No. 115, which won second place in the final summing up of points given by our judges, was given seventh place by the first of the above three groups, but was not considered by the other two groups.

Naturally it is highly pleasing to THE INLAND PRINTER staff to have so much interest shown by our good Australian friends, and to have a very fine letter from Miss Grace Hall, librarian of B. J. Ball Proprietary, Limited, who writes:

"The exhibition was well attended by printers, artists, composers, and advertising men. In addition, all the printing students from the Melbourne Technical College visited the display. We, ourselves, were most interested to read in THE INLAND PRINTER of the divergence of opinions that the contest aroused when the students of four of your printing trade schools wholeheartedly and unanimously disagreed with the decision of the official judges. We thought it would be interesting to find out what our students and craftsmen in Melbourne thought, so with this end in view we asked our visitors to select the four blotters which they considered to be worthy of the first four places" [the results in part being as given here].

Miss Hall also states: "It was generally agreed that a large number of the blotters had noteworthy points, and altogether everyone found the display instructive and stimulating."





# EDITORIAL

## NEW Thoughts on Human Relations

In a period of national emergency, such as we are now passing through, it is heartening to follow so able a discussion on employment relations and their significance as was recently presented before the Institute on Employment Relations (sponsored by the National Association of Manufacturers) by Thomas Roy Jones, president, American Type Founders, and chairman, employment relations committee, National Association of Manufacturers.

"Good personnel relations are merely a part of good corporate living," said Mr. Jones. "A personnel program must have its conception and basis in the heart and mind of the head of the company. But even with the best possible intentions on the part of the boss, there is no chance for success unless he spreads it carefully through his supervisory organization."

To the three fundamental factors of industrial operation (sales, production, finance), Mr. Jones claimed the changing world has forced industry to recognize a *fourth fundamental factor*, that of *human relations*—"those relations which have to do with the maintenance of fair and friendly relationship in those human contacts which a company makes both *within* and *without* its four walls."

Even as maintenance departments are set up to insure machinery being kept in top condition to perform its functions, modern enlightened management has come to feel the same responsibility for the maintenance of workers. "Human beings, in addition to being mechanisms for the production of work and, for that reason, needing physical maintenance, have personalities and these personalities need maintenance and that maintenance is the most important factor in plant operation. All of which adds up to the necessity of recognition of personnel relations as a major phase in industrial operation."

Mr. Jones emphasized the importance of having a personnel manager—not necessarily a full-time man in a company with few employees—but some one person definitely assigned with functions of personnel management, who will take such responsibilities seriously, ground himself in fundamentals, and keep abreast of trends and new techniques; in other words, spend a definite amount of time each week at that definite job.

Young as it is as a recognized distinct entity in business operation, personnel relations has evolved its set of principles and techniques, which Mr. Jones said aid in guiding the conduct of operations. These basic principles are sincerity, honesty of purpose, definite policy, and a definite program. The basic techniques are scientific accumulation of information, intelligent conclusions based on such accumulations, and education.

Mr. Jones stressed the importance, the necessity, of a definite written policy to keep management's thinking clarified and from being hazy and undefined. After some experience with its written policy and after being tested and found sound, it should be posted. This should be

done in order that workers may know the rules under which they work, as an anchor against unreasonable advantages and demands, and as an assurance that the top management is setting the policy and not individual foremen and gang bosses. "If your policy won't stand posting, it isn't a safe policy," said Mr. Jones. "If you believe in it, you needn't fear posting it."

What personnel management has been most neglectful of in the past, to our way of thinking, are what Mr. Jones called the basic techniques. The first of these, "scientific accumulation of information," is merely another name for research—get all the facts. We reiterate what we so often have said before: With all the facts in hand, intelligent conclusions may be drawn and intelligent action may follow promptly. To obtain facts means steady, patient, hard work—"a sincere desire to know the conditions which underlie every subject for decision; a desire to understand the motivations of that obscure mechanism which is man." Without all the facts, safe conclusions cannot be drawn. Unsafe conclusions are dangerous texts to use in educating either management or workers. Human relations programs are of little or no account unless based on the facts of human life and environment.

## PRESERVATION of Private Enterprise

With criminal cruelty, hellish hates, mass murders, and diabolical destruction, impelled by hordes of Huns rampant in Europe and Asia, we in America are convinced that we must put our country in a complete state of preparedness, lest at some future date the flames spread to this hemisphere. In a few years our preparedness program will have been finished. Then the productive capacity of the nation will turn back to the commodities of peace. That post-armament period may be a dangerous one to enter, unless in the meantime the people have been completely convinced that *not Government fumbling* but *private enterprise*, which now in spite of propaganda to the contrary is carrying us through this arming period, can be depended upon to carry us through the future.

The majority of Americans want private enterprise to remain the free and considered preference of the people in spite of the opposition of socialistic thought and the antagonism of subversive elements. Business, including industry, commerce, and agriculture, for many years has neglected to utter rebuttal to the illogical theories and arguments of those who would supplant private enterprise with Government control. But if we are to have free enterprise tomorrow, today even while in the hectic struggle of rearming we will best be very vigilant lest in hurry and hysteria we drop our traditional private enterprise for the politician's lure of Government owned and controlled enterprise.

For eight-score years the American way of life—competitive system of private enterprise—has stood this nation well in hand through every crisis and has made it the greatest nation of the globe. Every printer knows



# I · P · EDITORIAL

this. Surely most, if not all, believe that no substitute system—socialistic, communistic, naziist, fascist—has come anywhere near giving to the people the peace and prosperity, the comforts and freedoms, the blessings and security that has the American system of private enterprise. In these days, when a minority is attempting to change over our Government and introduce some of the Old World ideologies, the thinking and intelligent people in the printing industries can do a splendid, patriotic service by thinking, talking, writing—the American Way.

## DISTINGUISHED Service

For the first time in the nine years the American Trade Association Executives have been making awards for "outstanding services to members, the industry, and the general public," it has cited the New York Employing Printers Association "for its achievement in facing a grave situation of losing markets to other areas by impartially analyzing its local industry's problems, economic and political, and taking aggressive steps to hold these markets."

The A.T.A.E. is composed of the executive managers of upwards of 1,500 of the national trade associations of the country. Its members constitute the largest body of men and women who have studied from a professional standpoint the ethics, psychology, and sociology of co-operative effort on the part of individuals in the same profession, industry, trade, or occupation. They have by experience acquired the technique of associational management and service, and are therefore qualified to judge impartially of the good work done by any association. The N.Y.E.P.A., in receiving honorable mention for its 1940 campaign, deserves the congratulations of printers generally, even though its campaign may have withdrawn from some printing centers printing contracts that New York had lost awhile.

Inasmuch as the American Paper and Pulp Association also received from the same source honorable mention "for its achievement in maintaining a program of exceptionally wide scope, which included services to its members and its industry in practically all major fields of trade association endeavor, resulting in solving many problems through self-regulation and increased industrial efficiency," it too deserves the congratulations of the graphic arts in general.

The awards made to these associations, as well as to many others in other lines of endeavor, ought to be an inspiration to the scores of local and regional printers' associations which are now doing good work for their members, and doubtless are capable of achieving distinguished service, if but once they set their determination in that direction. The field is wide and the opportunities are great. We hope more printers organizations will be in the list of awards next year. They can be, and will be, if the members, the printers themselves, will only get behind the active leaders of these organizations and give them the fullest measure of support and unselfish coöperation in promoting the important activities they are endeavoring to promulgate, all of which are for the best interests of the industry.

## WORK for Educational Committees

School bells are ringing again. Thousands of American youth, tense with enthusiasm and excitement, are answering the call. Text books will be placed in their hands, about the contents of which most parents know little or nothing. Some of these books are like wolves in sheep's clothing, bearing innocent appearing titles but full of cunningly devised theories dressed in plausible terms to beguile the innocent and unsuspecting.

We have in mind one of these books in particular, a text book on economics, the authors of which, we feel, have produced a carefully veiled attack on modern capitalism as an approach to a more vicious attack on advertising. They are using this wily way of disseminating to young and highly receptive minds their own ideas on advertising without giving their students the benefit of the other side of the picture. They make many statements which, while apparently not untrue, evidently were not carefully verified.

Here are a few of their ideas, which in our opinion are erroneous and fallacious: "Advertising is very expensive. Small concerns with better quality products are outstripped." Observe they do not say that the small concerns might become larger concerns if they were to advertise. "Advertising appeals are made to fear of bad breath, body odor, and other alleged deficiencies of health, appearance, or special and economic standing in the community. It is a direct appeal to snobbery or vanity. This barrage of advertising may compel us to purchase things we do not really need." Not one word about how the use of such advertised commodities has raised the general health and economic standing of, and brought happiness and a fuller life to, many thousands.

Here is another, bordering close to an untruth: "Emphasis is placed in merchandising not on socially useful goods of less cost, but upon goods with the greatest sales appeal." Before the days of modern advertising, we ask, did the lack of it prevent the individual from buying what appealed to him?

In the face of the proof presented time and again by competent and reliable advertising men, can you imagine an author of a text book spilling such a misstatement as this: "Advertising is like competitive armaments—the more one company spends the more the others are forced to spend, and the burden of the cost is borne by the public which *must pay higher prices for what it buys.*"

Not one constructive word for advertising and what it has done towards building up industries, producing goods to make living fuller and better and *at lower prices!* The authors start from the false premise that advertising is one of the wastes of national resources and prevents a "return to the concept of a just price," as advocated by fascism and communism.

These are only a few of the subversive teachings going on in our schools and colleges. Wherever found they must be combatted. The minds of our young people must not be subverted. The great industries of advertising and printing, so dependent upon each other, must not be hamstrung by such ideologists as have wormed their way into some of our *un-American* text books.

# WATCH TODAY'S SKIES

**for the first Stratoliner !**

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

It is the largest, newest and finest flying transport in service anywhere in the world.

• It is four-motored for greater power, greater speed and greater smoothness. It

carries thirty-three passengers and a crew of five.

• It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

**T-R-A-N-S-C-O-N-T-I-N-E-N-T-A-L**  
AIRLINES

1

# Watch Today's Skies

**for the first Stratoliner!**

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this:

• It is the largest, newest and finest flying transport in service anywhere in the world.

• It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5.

• It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

**TRANSCONTINENTAL AIRLINES**

2

# WATCH TODAY'S SKIES For the First STRATOLINER

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

3

# WATCH TODAY'S SKIES

FOR THE FIRST

*Stratoliner*

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the loop.

As you watch it, a mile in the air, remember this: It is the largest, newest and finest flying transport in service anywhere in the world. It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

5

I select  
these five ads  
to do a good  
selling  
job

*Frank Kofron*

# WATCH TODAY'S SKIES for the first STRATOLINER!

Just at noon today, the first Stratoliner to visit Chicago will make its appearance over the Loop. As you watch it, a mile in the air, remember this: • It is the largest, newest and finest flying transport in service anywhere in the world. • It is four-motored for greater power, greater speed and greater smoothness. It carries 33 passengers and a crew of 5. • It gives you the fastest and most luxurious service ever offered from Chicago to New York and to California.

**TRANSCONTINENTAL**  
*Airlines*

4

• To SELECT the five best ads from a selling angle is not so easy. One might try to reason out the *whys* and then find a stubborn, lurking like or dislike barring explanation. However, here goes:

Take Number 1 in this case. It is not beautiful, but strong, easily seen, and puts one on guard to watch. It makes me curious, then leads into the text by degrees. And note how the text has been broken up for the reader to grasp each item quickly. The majority of ads lack this point. This one, I believe, will get attention and reading.

Number 2, due to its uniform blackness contrasting its good white margin, would pop out from any page. Here, too, the display tells the story and the paragraph handling of text invites and speeds up reading. Yes, the type is rather condensed, but even at that it's still the Number 2 ad with me.

Number 3 is the neatest of this group—everything seems to be done just so. It has good display and whiting out, which makes it stand out. However, the body block gives up its news less quickly.

Position of the massed white space and tipped type block, plus plane, arrow, and so on, place Number 4. Despite its action and unusualness, however, it does not tempt me like the others.

The going is getting tougher because of several ads demanding consideration. However, the strong display in Number 5 wins. On a fairly gray page it would pop out, but thrown in with other large competitive display it might not be so powerful, and its display hugs the other fellow above and at the left. The rule line border takes the eye on too much of a detour in order to lead it into the text. But I'll take a chance on it.

Personal preferences for beauty have been set aside in this selection, because it was felt that the power-house style of ad in the newspaper might do the better job of selling as it would be more likely to stand out and attract attention. Well, now you try it.

# "Trace" to Cut Composition Costs

By SAMUEL WHITMAN

● WONDERS BE! Someone who never set a line of type tells us how to cut down composition costs. Let's listen.

Very often, on many orders, you are not sure of just what the customer wants—probably because he is not sure himself. He may have a vision in his mind's eye of what he wants the job to look like, but that's as far as he can go.

So, you walk out of his place with these uncertain words ringing in your ears: "You know what I want. Show me a proof."

And there is just the rub—this showing of uncertain proofs on jobs with uncertain instructions. The customer cannot decide exactly what he wants until he sees something tangible. Only then can his mind operate clearly enough to enable him to express his explicit wishes.

Now, setting type, pulling proofs, and making changes take much time, more time than your customer is ready to pay for.

So, before you show a proof, show a tracing. Show several tracings, where advisable. You'll find this kind of exact tracings, as reproduced

with this article, will serve the same purpose as a first proof. They're very simple to make once you set yourself up to do it, and you don't have to be anything even near an artist. Your customers will like this choice of ideas; you'll like the saving in time.

Of course, you are not going to make a "traced proof" in every case, only in those instances (1) where there's an uncertainty as to what the customer wants; (2) where you have a chance to sell a better or a more profitable job; (3) where you want to show your typographic versatility without going to great expense.

I hear someone in the back of the hall saying, "I can set up the job quicker than I could trace it."

You're probably right—*now*—but if you organize your own little system, give yourself a little space and a pad of tracing paper, plus some loose-leaf proofs of the type faces you are particularly proud of, you'll soon be congratulating yourself on the neat little trick you have discovered for yourself.

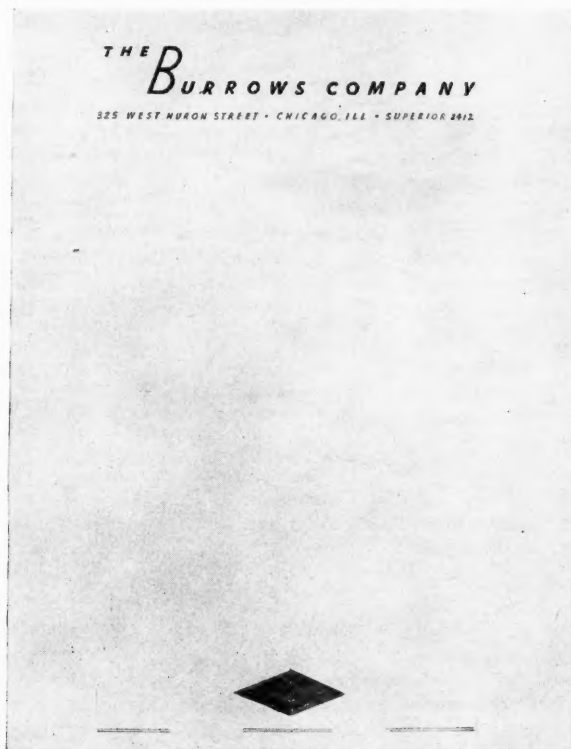
With some colored pencils you can graphically indicate color to your



This sketch of a newspaper ad instantly shows appearance of type recommended

customer without the usual effort necessary to prove this point in the ordinary method of selling.

After several actual attempts you'll get into the swing of this "tracing business," and you'll find it affords a versatility you never had time to indulge in when working with metal. You'll be developing new uses for initials, rules, ornaments—you'll be



Layouts for these letterheads and the ad above come from the Planning Department of American Typesetting Corporation, of Chicago. While not made by tracing type, they show what can be done by closely approximating type faces in pencil sketches for customer approval



angling for new type combinations that you never dreamed you'd even conceive. In other words, you'll find the "tracing" idea a new tool, easy to use, offering you possibilities only limited by your willingness to devise.

"Sounds so elementary," you are saying, but try it, anyhow, and see how it works. What can you lose?

### ★ ★ Tests Show Value of Color

Seven different color combinations of multigraphed letters were used in a test mailing for the purpose of determining the value of color in direct mail. The letters, a total of around 52,000, were sent to two lists, each color combination mailed to about 7,900 prospective subscribers to the *United States News*.

In one list the combination which pulled best was black and red on white bond, while two shades of blue on blue bond pulled best on the second list. Combining the results from the two lists, and using the rating of 100 for the black and white mailing, the final returns, based on a comparative rating, were: Black on white, 100; two shades of blue on blue, 108; black and red on white, 105; blue and red on pink, 92; blue and red on white, 89; purple and green on green, 89; brown and orange on canary, 85.

The report of the test states that "the advantages of blue, the top order puller, seem to be obvious, and no doubt the *United States News*, as well as other direct-mail advertisers, would do well to study its powers." Also, "the fact that black on white pulled better than four other color combinations is convincing proof that color is not always magical. Unquestionably it should not be used unless there is practical proof of its value."

"Direct-mail users," the report continues, "would be wise to conduct intelligent tests of this sort. Strongly colored paper for letterhead and envelope should be used with caution. It would appear that prospects prefer white paper, probably because business correspondence is overwhelmingly on white instead of colored paper. A second color in the letter, on the other hand, appears likely to increase returns, and should be tested if large quantities are to be mailed. Blue and red seem best."

These tests were conducted through the cooperation of Anthony R. Gould, of the *United States News*, and the Color Research Laboratory of the Eagle Printing Ink Company.

## One's Meaning, Another's Puzzle

By EDWARD N. TEALL

● SEMANTICS IS THE SCIENCE of word-meaning. There might be a difference of twenty degrees in your and my ideas of the meaning of "hot." What you would call red I might see as pink. "Soon" may mean in a few minutes, or next week. According to the strictness of our individual concepts of morality, one of us might see a statement as a lie, and the other might consider it only a fib. The book you admire, I might detest. Say "good pay," and one man thinks of forty dollars a week—and another, of forty dollars an hour.

These variances are certainly a result of different standards, experiences, and even such physical factors as color blindness. The semanticists are convinced that they are partly attributable to defects in language—or its use.

Only this summer, I saw two families give up a pleasant old friendship because of different definitions of a word. That word was "gang." To one family it had unpleasant connotation. To the other, it was either a good word or a bad word, according to the way it happened to be used. To the first family "gang" meant only a group of lawless persons, gangsters; to the second it might have that meaning—or it might mean any group of persons, even the children of the family, whom the father would call affectionately, "my gang."

The head of family number one had a ball club, which the father of the second family referred to as "Jones's gang"—whereupon the Joneses went up in the air.

What are the semanticists going to do about that? Limit "gang" to one meaning and deprive it of the other? If so, which "gang" will get gangway down and out? ("Gangway" is going way, passageway, and has nothing whatever to do with gangs like the Hudson Dusters of old New York or a family gang.)

Spokesmen for the Japanese government were twice aroused, in the summer of 1941, over words used in the news dispatches. The minister to Australia objected strenuously to the incessant talk of Japan's "southward drive." He said we Americans overwork the word "drive." It isn't any great shakes of a word, anyway. We do work it hard. Probably the

Nipponese statesman was a bit nerveworn. He snapped, without biting. He spoke irritably, not with semantic dignity and restraint. Certainly the word is used without intent to give offense. It is, to us, colorless, forceless. It should be a forceful word, but careless use has enfeebled it.

To preserve the force of words, it seems, the semanticists must not merely revise the language but remake the minds of men.

Translation from one language to another, of course, multiplies the difficulties of exact expression and correct understanding. A Japanese newspaper complained that characters used to describe Japan's policy had been read as "immutable," whereas they really meant nothing more than "not lightly to be changed." One set of characters, it seems, refers to fundamental aim or purpose, which is immutable; the other, to a course of action, or immediate practical policy, which though deliberate still is subject to change to meet changing conditions.

In a speech at Baltimore, in 1864, Abraham Lincoln gave the semanticists something to chew on. He said:

The world has never had a good definition of the word *liberty*. . . . In using the same word we do not all mean the same thing. With some the word *liberty* may mean for each man to do as he pleases with himself and the product of his labor, while with others the same word may mean for some men to do as they please with other men and the product of other men's labor. Here are two not only different but incompatible things called by the same name, *liberty*. And it follows that each of the things is, by the respective parties, called by two different and incompatible names—*liberty* and *tyranny*. The shepherd drives the wolf from the sheep's throat, for which the sheep thanks the shepherd as his liberator, while the wolf denounces him for the same act, as the destroyer of his liberty.

Sometimes it's the words that are at fault, but more often the trouble springs from the differences in men's minds. And what I want to say to you printer folk who read these pages is that study of language is most fruitful when it is least freakish. You get the most out of words when you deal fairly with them. Study of word-meanings is important—and it can be simple. Synonyms and antonyms are richness for



the writer; and where he leads, the reader should be intelligent enough to follow understandingly. The value of context is no deep mystery, it's a simple matter of common sense.

THE INLAND PRINTER gives space to these matters of grammar, punctuation, compounding, and so on, simply because they are vitally important to everybody who has to do with printing. And the constant aim is to be scholarly without being pedantic; to be practical without being indifferent to the niceties of style.

★ ★

### Belt Dressing Formula

This belt dressing has been tested by the engineering division of The Traveler's Insurance Company, and found to be anti-static, so helps to lessen fire hazard. Also, glycerin aids in keeping leather soft and pliable.

Ingredients are: 9 ounces fish glue, 7 ounces glycerin, 7 ounces sulfonated castor oil, 12 ounces water, 6 ounces lampblack, and 2 ounces of 2 per cent solution of ammonia water.

The ingredients should be added individually, in the order given. The glue and glycerin are first heated together with frequent stirring for two hours, at a temperature at which the mixture barely boils, and the other ingredients are stirred into the mixture. The requisite quantity of 2 per cent ammonia water can be made by adding  $\frac{1}{4}$  ounce of ordinary household ammonia to  $1\frac{3}{4}$  ounces of water.

Apply weekly to the side of the belt that bears against the pulleys and do so while the belt is running.

## Posting Rules for Shop Employees

● A WISCONSIN subscriber asked THE INLAND PRINTER for a list of general shop-conduct rules which he might adapt and post about his plant. The request started something, for we located a good set of rules and picked up some interesting sidelights, too.

If our feel of the pulse of this industry is professional enough to make a correct diagnosis, we would say that the trend seems to be in the general direction of employee handbooks. The main advantage here is that rules can be stated in much more acceptable form because explanations can be included, where necessary. The reaction from employees is therefore likely to be much more coöperative than with flatly stated regulations. Although out of reach of the small shop, probably, such handbooks have possibilities for medium-sized and larger plants.

A sample of this type of booklet is that used by the W. F. Hall Printing Company, of Chicago. An attractive cover design helps to get new employees in an open frame of mind. The inside front cover carries a message from the president, one sentence of which strikes the keynote of the remainder of the text. This reads: "Success depends a great deal upon your application to the task at hand; feel assured, then, that this organization is ready and willing to assist you in proportion to the effort you put into your work."

Following this is the usual historical sketch, which seems to be the stereotyped start for employee handbooks. Now, there is nothing definitely wrong or out of date in such a beginning, but it might be improved, as is suggested in the article by Claire Adler entitled "Need is Found for Employee Manuals," which was published in the February, 1941, issue of THE INLAND PRINTER.

Next after the W. F. Hall historical section the book dives into the subject by explaining how the interests of employees are served directly by promoting the good of the company. Here is an excerpt from that section: "Just as the success of a company is determined by the service it renders, so will your success be determined by the degree of coöperation you extend to your company and fellow employees, and by the kind of job you do while in our employ. The management's sincere desire is that you succeed in your work."

One noticeable omission from the Hall employee manual is the usual section of commandments which states flatly that "thou shalt not" do this, that, and the other thing if you want to avoid discharge. Regulations on conduct are given as bits of information rather than cut-and-dried shop rules. There is one section, however, which is headed "Enforcement of Rules" which makes it plain that the preceding facts are in reality rules, and that "failure to comply with same will be considered just cause for dismissal." Then follows a short list of "don'ts" which maintain the coöperative slant and should bring a similar response.

Next to the final page of Hall's "Information for Employees" is a full-page box which states the labor policy of W. F. Hall Printing Company in this way:

"The labor policy of this company is a simple one which is the selection, retention, and advancement of employees based solely on their merit. It insures that the relationship between you and the management will be mutually satisfactory. The management of this company wishes to assure all employees that this, our past as well as our present labor policy, will in all respects be continued."

The final page is perforated so the employee may sign and return it to

### BUSINESS SATIONERY

● "He doesn't *look* successful"—you've heard that said of a business man. The same impression may be gained from business letters—they don't *look* like representatives of a successful business firm. Before he reads a single word the man who receives your business letters has "gained an impression" of dignity or of dowdiness; of prestige or of mediocrity. Paper talks—and letters written on fine paper speak for themselves! How important, then, that your business correspondence be given a chance to speak *impressively*!

Now, let us go one step farther. Sometimes the letters you write are of two pages. What a "let-down" to find the second page typed on a paper obviously inferior to that of the first page! It reminds one of a "false-front shirt." If it's worth while to make a good impression at the beginning it certainly is worth while to sustain that good impression.

To that end "second sheets" should match the letterhead paper.

So much for your actual business correspondence. There is still another important place for fine stationery—bill-headers! Surely after fine papers have created a good reception for your letters you would not want your *bills* to turn up at the end of the month—shabbily dressed—on *pay day*! Impressive-looking invoices receive prompter attention. They look important!

Even office and factory forms can be of pleasing and action-inspiring appearance—yet inexpensive—through the use of inexpensive papers that are to be found in the "every-day group."

The whole point is this: It is false economy in point of pennies saved and gross waste, in point of prestige lost, for any firm to scrimp on so small an item as business stationery.—*Postage & The Mailbag.*

indicate that he has read the information about the company, as well as safety rules and safety instructions, and agrees to live up to them.

Probably as "enlightened" as most printing plants in the country is that of J. M. Bundscho, of Chicago. This firm has a set of shop rules which are posted in various departments. Says E. G. Johnson, of this company: "Our rules are very simple as we feel that they should apply only to the general conduct of the men and should be posted so that everyone can be familiar with the conduct he is to maintain.

"Our shop rules are nothing more than the rules issued some years ago by the Franklin Association."

These rules posted by Bundscho are given here for the information of any who may be interested in using them as they stand, or making any needed adaptations.

An interesting revelation this survey uncovered was that new conditions sometimes arise which involve changes or additions in posted rules. Our present national situation with its reaction against "fifth column" groups has convinced the executive of one plant that his firm should revise its set of rules to include a paragraph in regard to Communism and the German Bund.

Other firms, like Brown & Bigelow, of St. Paul, prefer nothing more offensive than unwritten regulations which seem to be generally well understood and observed. J. R. McCarthy, the vice-president, explains: "Frankly, we do not operate with any shop rules in either printed or written form. Our rules, and they are very few, have been in existence for a longer period than I have been with Brown & Bigelow, which is almost twenty years, so of course are

just understood to exist. We do not taunt our employes with any hard or fast rules, either printed or written, which are constantly kept before them.

"They honor our regulations, and we have very little trouble so far as the breaking of our so-called rules is concerned. Our relations with employes are of the highest. We understand them and they understand us; consequently, there is never any trouble in our plant."

Admittedly, wherever an ideal situation of this kind is present, any posting of rules would be quite a superfluous expense unless required by law or by union regulations. Ideal labor relations are the direct outgrowth of a generally high-minded group of executives and department managers. Often there will be found some "hot spots" where employes gather in little groups to cuss out the boss, sometimes with good reason. In such cases it might prove wiser to correct the basic problem—the attitude of the employer himself—rather than aggravate matters by posting a set of rules. At any rate, investigate first and avoid making hasty steps that might prove to be unwise in the end.

One of the printing executives we interviewed stressed the friendly approach of workers. He pointed out that anyone who can get to be a journeyman, pressman, a typesetter, compositor, or a trained proofreader, is in a mental class where he deserves to be treated with no small amount of respect. His work has trained him to think both broadly and accurately. If he is given the courtesy which his intelligence deserves, he will cooperate with his employers in like manner.



### Thaw Subscriber Funds

United States banks have been authorized by the Treasury Department to release funds from the frozen accounts of European, Japanese, or Chinese nationals to permit payments for individual subscriptions to newspapers and periodicals published in this country. Also permitted in the order is the mailing of American periodicals to any addresses, provided they are mailed separately. Subscription payments, not exceeding \$25 in any one month or \$100 a year, must be made directly to publishers or their agents. Banks will report transactions quarterly.

### A SET OF SHOP RULES THAT FILLS THE BILL

The following rules are posted for the information and guidance of employes:

1. In the absence of the foreman, all orders or instructions given by the assistant foreman, or such person as the foreman may designate, shall have the same force and effect as if given by the foreman himself.

2. Any employe refusing to comply with the instructions of the foreman or the person in charge shall be subject to immediate discharge.

3. Any employe reporting for work after time has been called may be refused work for the day or a portion of the day or discharged.

4. Absence without the consent of the foreman will subject the employe to immediate discharge except in case of sickness. If unable to report for work through sickness, the employe must notify the foreman, giving him sufficient time to procure a substitute if necessary.

5. Washing up or changing of clothing will not be permitted during working hours.

6. Each employe must ring up his own time card. Any employe ringing up for another will make both parties subject to discharge.

7. Employes must keep accurate records on their time tickets as this forms the basis of our charge to customers. Any idle time or time spent on non-productive work must be so recorded.

8. Drinking, gambling, fighting, foul or obscene language, or other disorderly conduct on the premises will not be

tolerated and will be cause for immediate discharge.

9. No employe is allowed to use the time, machinery, tools, type, or other equipment of the firm for any purpose other than that ordered by the foreman.

10. No employe will be permitted to use the telephone, either for incoming or outgoing calls, unless approved by the foreman.

11. Assignment of wages for any purpose by any employe may be cause for immediate discharge.

12. The payroll or fiscal week will begin on Thursday morning and will end on Wednesday evening. Payment of wages will be made on Friday. Until further notice the hours of work will be as follows:

#### DAY SHIFTS—Monday to Saturday

1st shift 8:00 A.M. to 5:00 P.M.

Lunch 12:00 A.M. to 1:00 P.M.

2nd shift 8:30 A.M. to 5:00 P.M.

Lunch 12:30 P.M. to 1:00 P.M.

3rd shift 9:00 A.M. to 5:30 P.M.

Lunch 1:00 P.M. to 1:30 P.M.

#### NOON SHIFT—Monday to Friday

11:48 A.M. to 8:30 P.M.

Lunch 5:00 P.M. to 5:42 P.M.

#### NIGHT SHIFTS—Monday to Friday

1st shift 5:00 P.M. to 1:45 A.M.

Lunch 10:00 P.M. to 10:45 P.M.

When time is called employes must be at their appointed stations ready to work, and shall remain there and at work until call of time at the end of the working period.

# Business-By-Blotter

... GET YOUR SHARE



## POLLY NEVER LETS YOU FORGET HER CRACKER

• She keeps on telling you about it, time and time again, until you may become thoroughly tired of hearing about it. But, invariably, she gets her cracker and, at the same time, teaches us all a lesson in the value of repetition in advertising. One good sales message is, of course, better than none at all. For real action, however, say it over and over, forcefully and effectively. We can help you make every one of your messages more productive, more profitable, and we can help you get the full benefit of continuity and regularity. That's part of our business, you see, for we're creative printers—and as near as your telephone. Call us next time you're planning a campaign.

New series Blotter No. 1, reproduced slightly smaller than standard 4 by 9 inches. Electros will be supplied the full 4 by 9 inch size with bleed added

## New "Direct-By-Blotter" Series Has Three-Point Selling Power

THE INLAND PRINTER this month introduces the first of a brand-new series of sales-building blotters, all designed and written to take complete advantage of these three essential ingredients of successful advertising: (1) power of attention, (2) continuity of design, and (3) repetition of message.

Blotter No. 1 in this new series, reproduced above, speaks for itself. Here, drawn by one of the country's top-notch cartoonists, is that master of repetition, the parrot. Note how the headline and copy put across a forceful message and, at the same time, concisely emphasize a few important features of your service. But Blotter No. 1 is only the first chapter in the story of the new INLAND PRINTER series. Here are more facts:

There are six blotters in all—a new one each month. All belong to the same "family" in that each shows a bird of interest-compelling character—different birds but in the same style of caricature. Thus are combined attention power and conti-

nunity. Each blotter, in a strikingly different manner, points out the things you want to sell. Thus you have repetition. Next month, it's the familiar owl, bird of wisdom in song, story, and fable. Then comes the proud peacock, and so on.

We want you to use Blotter No. 1, of course. More importantly, we'd like to see you use the entire series, one each month. That way you'll get the full benefit of a carefully thought out, carefully prepared, and carefully produced campaign with all the accumulative value of a series designed to increase in pulling power with each passing month.

This new series—or Blotter No. 1 singly—is offered to you in just the same manner as preceding INLAND PRINTER blotters. The only cost is for electros of illustrations or any part of the design that cannot be set in type. On the basis of first come, first served, all INLAND PRINTER subscribers are eligible to use this service which is IP copyrighted. If you speak for it first in your locality, it's yours

exclusively. When ordering, however, be sure to say whether you want Blotter No. 1 only or the next six in the new "bird" series. In either case, send your remittance for electros for the first blotter on the following basis of cost:

If you want an electro of the parrot illustration alone (black), the electro will cost you only \$1.51, including all postage and handling charges. If you want the electro of the solid color background and border, the cost is just \$2.53. If you want both electros, the total cost is only \$3.81, including all charges. If you want the entire series, you will be invoiced each month when new blotters are out. The electrotypes are supplied in the full 4 by 9 inch sizes with provision for bleed all around when necessary.





# New Books for Printers

Reviewed books may be ordered  
direct from our Book Department



THE GUTENBERG DOCUMENTS, just published in a limited edition of 900 copies by the Oxford University Press, presents translations into English of every known document written during Gutenberg's lifetime in which the name of the inventor of printing has been found, with comments by Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company, and famed as an author of books and pamphlets on the history of printing. In the preparation of the translations, Mr. McMurtrie enlisted the aid of a number of specialists versed in medieval Latin and German in addition to being authorities in the subject of medieval law. The translations of the twenty-eight documents are based upon the text published by Dr. Karl Shorbach in 1900, and a brief supplement in 1925.

The author rates the importance of the publication of these historical documents, "in proportion with the importance of the invention of printing in the cultural history of mankind." He argues that since the invention of printing was unquestionably an event of supreme significance, so in proportion is the significance of the times and circumstances under which the invention was conceived and developed.

★  
SOME ASPECTS OF PRINTING OLD AND NEW, by that master of printing, and also master of the use of words, Daniel Berkeley Updike, presents another of those delightful books which should be in every printer's library, readily available as a constant source to which to go for inspiration as well as useful knowledge. The book consists of a series of addresses delivered before many friends of the Harvard Library in Cambridge, Massachusetts, upon the invitation of Philip Hofer, head of the Department of Printing and Graphic Arts at Harvard University. Later, at the suggestion of Dr. Max Farrand, they were delivered in modified form in Pasadena under the joint auspices of the California Institute of Technology, the Henry E. Huntington Library, and the friends of the Huntington Library.

There are five of the addresses, the first "Gutenberg and his Relation to Printers Today," then "The Essentials of a Well-Made Book," "Some Tendencies in Modern Typography," "The Place of the Educated Man in the Printing Industry," and "American University Presses." The book opens with a delightful "Foreword" and closes with "A Last Word," both written in the inimitable Updike style.

There is a vast amount of pleasure just in mulling over and examining the physical aspects of the book itself, for it is a work of art, simple, dignified, with

well proportioned margins and pages, all evidence of the handiwork of one who truly loves fine printing. It was printed by D. B. Updike at the Merrymount Press, in Boston.

Published by William Edwin Rudge, New Haven, Connecticut, the book consists of 80 pages, size 7¼ by 10 inches, and is priced at \$3.00. It may be ordered through THE INLAND PRINTER.

★  
STEREOTYPE MAT-ROLLING AND CASTING is another of a series of instructional manuals used in classes of the Department of Publishing and Printing of the Rochester Athenaeum and Mechanics Institute, Rochester, New York. This pamphlet, thirty-six pages, self cover, gives basic information and instructions relative to matrix making and casting for stereotyping. It is just another of those evidences of the thoroughness with which students in that institute are given instruction in the various phases of printing. While supposedly to be supplemented with demonstrations and complete training by the instructor, the material given in this pamphlet should offer much of informational value to those interested in learning something of the details of stereotyping.

The manual has been prepared by Joseph F. Sorace, the instructor, and takes the student through the various steps from the prime requisites in the making of a good stereotype plate to the finished work. The thirty-three-page manual can be bought through THE INLAND PRINTER book service for 50 cents.

★  
PRINTERS AND PRINTING was written more with the view of appealing to the layman, yet here is a work that holds much of interest for the practical worker in printing who has a regard for the esthetic side of the art of printing. The author, David Pottinger, associate director of the Harvard University Press, states his purpose in the introductory part of the book: to elaborate on answers he has been called upon to give to questions from book collectors, librarians, young men and women in publishing houses, and many alert readers. These inquirers really are in search of "the means to increase their appreciation of typography and their enjoyment of books as works of art." Mr. Pottinger has very thoroughly emphasized book-making as a work of art.

Starting with a review of the invention of printing, and carrying the reader briefly, but adequately for the purpose, from the efforts of Gutenberg down to the present works of such artists in typography as D. B. Updike and Bruce Rogers, Mr. Pottinger goes on through the development of printing, the printer's tools, the evolution of type design,

characteristics of a good book type, and the design of books, then closes with a brief chapter on further reading, in which he offers suggestions for those who wish to go further into the subject.

As he so well says, "in spite of the brevity of this list of books, I think it represents a maximum that the student should not attempt to reach for a long time. My last word, like my first," he continues, "must be that just as we learn to swim by going into the water, so we learn to appreciate typography by looking at books. After one has surveyed the ground and knows in a general way where he is going, there is no substitute for the actual handling of volumes printed by the masters."

Here is a source to which one can go again and again for inspiration, which makes it a work that should be in every printer's library. PRINTERS AND PRINTING, by David Pottinger, is listed at \$2.00. It may be ordered through THE INLAND PRINTER.—H.B.H.

★  
THE ART AND TECHNIQUE OF PHOTOENGRAVING, compiled by Julien J. Soubrian and copyrighted by the Horan Engraving Company, of New York City, with a foreword by Louis Flader, editor of *The Photo-Engravers Bulletin*, is a small book of 64 pages, mainly made up of material taken from the monumental work, "Achievement," compiled and published some years ago by the American Photo-Engravers Association. In the opening six pages of text are given a brief historical account and likewise brief descriptions of some of the photoengraving processes. Then, in pictorial form, taken from the work above mentioned, are shown the steps in making a photoengraving, followed by "Don'ts," "Pointers," and a glossary of photoengraving terms. The price is \$1.00.

★  
THE MASTER PRINTERS ANNUAL AND TYPOGRAPHICAL YEAR BOOK, edited by R. A. Austen-Leigh, is a book of well over 550 pages, covering various phases of the activities of the British Federation of Master Printers. It starts with a calendar for the year 1941 setting forth historical and otherwise important anniversaries for each day of the year. This is followed by a brief review of the year 1940. Then it goes into the actions of the Joint Industrial Council of the Printing and Allied Trades of Great Britain and Ireland, followed by material pertaining to the British Federation of Master Printers and its many Alliances, each Alliance, it should be stated, representing a certain portion of the country.

A large section is given over to the agreements between the federation and the various employees' associations. The annual was delayed to some extent this



year, due in some measure to war conditions, but mainly to the desire to include the latest agreements between the employers and employes because of their vital importance in connection with operation under war conditions. So we find that agreements made as late as April and May of this year have been included.

There is also considerable information of a miscellaneous nature, all of direct value to the master printers, covering such features as legal matters, trade customs, a Who's Who in the Printing Trade, a directory of kindred associations, and so on.

The thoroughness with which the material has been compiled and edited is a credit to Mr. Austen-Leigh, the editor. But more than that, the entire work is most decidedly a credit to the printing industry of that war-torn country. Reading through some of the agreements that are recorded, one cannot help but be struck by the determination to carry on at all costs, and, above all, to maintain amicable relations and to go the limit in their endeavors to be fair and do all in their power to do the utmost for those in their employ.

The fact that the printers across the seas have been able to compile and publish such a voluminous work at such a time and under such conditions should be an inspiration to printers the world over.—H. B. H.

★

**COLOR: How to Use It**, by Sterling B. McDonald, is a large, handy volume for solving quickly and accurately the many puzzling questions on color combinations. The most important part of the book is a circular color chart made up on a double-size page with stiff backing. Mounted at the center of the chart is a revolving two-way pointer with calipers on each end. When the calipers are closed, the ends point to contrasting colors. Almost no end of either contrasting or related color schemes may be worked out by opening the caliper jaws varying widths and turning the pointer.

The front cover of the volume is made with a circular well in the inside to accommodate the pointer when the book is closed. Text pages explain the laws of color harmony, understanding of which is necessary for getting full value from the book.

The author makes this welcome statement: "The principles of color harmony are no more difficult to learn than those of music, for the appreciation of visual harmony is as inherent as musical appreciation." He also explains the volume's objective in this way, "The book is designed to aid users of color in arriving at harmonious color combinations, eliminating the trials and doubts that they would otherwise encounter. It is a coordination of proved theories and systems. It explains a practical method of predetermined color balance."

The 177 pages are on high-grade enamel, 10¼ by 14 inches. There are forty full-color plates. Facing each of these is an outline drawing of the color chart with calipers spread to explain how each combination was determined. The book sells for \$12.50 and may be ordered through THE INLAND PRINTER.

## Craftsman vs. PRODUCTION

**PRINTING** is one of very few occupations in which those of whom it is comprised cling to the cognomen "craftsman." This almost seems to be an anachronism in a period of industrial history when all industries function on mass production bases. We commonly associate the name craftsman with one who is highly skilled in his trade and, in printing, the person who is responsible for those beautiful hand-tooled letters, superb composition, and rich binding. These are accomplishments to which all printers aspire. How can a printer keep up with the production pace and retain the right to such a designation?

### *Mechanization of Printing*

Ever since the first proof was squeezed out on the original hand press, the production methods of printing have constantly been improving. Constant development has been going on, producing more versatile and faster machines. Until the present defense work took on such tremendous proportions, each day brought out improved composition machines, presses, and binding machines. Production figures have reached the "mass" point. Despite the skill necessary to produce high-class printing from these machines, the terms "operators" and "mechanics" are vying with "craftsmen" in designating those running the machines.

Holding the fort of a venerable craft is the "hand-comp." Here the speed-up system hesitated. As the day of the driving foreman has passed, what might otherwise have been a bottleneck in mass production has been overcome by incentive systems.

### *The "Evil" of an Incentive System*

To speed up machines is a matter of engineering development and adjustment. In doing so it is an accepted fact that each machine has a maximum speed at which to efficiently operate. However, in adjusting a maximum speed at which manual work is to be done there is a "human element" to be considered that endangers the men in becoming mere mechanics or even what are commonly termed "shoemakers." An incentive system, which is usually used to speed up production, has the evil of tempting workmen to become "gravy hounds" and thus tend to lower the quality of work. Such an eventuality naturally will strip from the workers the designation of "craftsmen," and, when this condition should become general, the quality of printing will, unfortunately, drop.

But we must not condemn a reasonable speed-up for increased production. Those pioneers of printing in the

fifteenth century were seeking a means to reproduce manuscripts on a large scale to spread knowledge to the masses; any machine or system that facilitates this end is to be encouraged, for that is a forward step in the ultimate purpose of printing.

### *The Job for Supervision*

Occasionally, some shop will install an incentive system when the only thing actually needed is better supervision. In such a case it is going from bad to worse, for with an incentive system the supervision must be even more alert so as to prevent the bottom dropping out of the quality of work produced. Pages that won't lift, forms that won't lock up, constant workups, and so on, are all evils of an incentive system on the loose. As one foreman in a midwest plant lamented, "That man put everything in that form but old shoes!" In the next form that man might even throw in a pair of old shoes if they're more convenient than metal furniture—if he thought that he could get away with it. That is where supervision under an incentive system must be alert.

But more lamentable is the lack of pride in the work produced.

### *The Craftsman in the Picture*

The rich heritage of printing is too evident to allow a weakening in a printer's pride in his work. A craftsman will consider a careless printer with scorn. However, don't think that a craftsman would "lose out" in a properly operated incentive system. As an engineer will speed up a machine to obtain the maximum speed of efficiency, so a printer should speed up his work to his own individual maximum speed of efficiency. As soon as carelessness enters the picture the efficiency point has been exceeded and quality drops. An incentive system should actually be an efficiency system.

A craftsman will not attempt to exceed his individual point of efficiency or he will no longer be a craftsman. Management should recognize this and adjust "time values" and arrange supervision to derive the good from an incentive system without making quality of work and craftsmanship suffer. This is for their own benefit, for where carelessness and low quality work prevail, good customers are scarce. The buyer respects a true craftsman.

It remains for the craftsman to encourage pride in the work and to hold the position of "conscience" in an incentive system. Perhaps that is a "thankless" task, but it is what earns the designation of craftsman and is necessary to carry on a traditional pride in our heritage.—Walter L. Benz.

# IP

## BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

● **BENTONITE**, a white clay found on the Pacific Coast, is the basic material used in the production of paper-like sheets that can be rolled and folded, and that will not disintegrate in water. James Marsden, of Schenectady, New York, has been awarded Patent No. 2,248,636 for this product, and the patent has been assigned to the General Electric Company. Having no rag or wood pulp, bentonite paper is said to have a tensile strength of 3,500 pounds a square inch, and to be so flexible that it does not crack on being bent or rolled. In the new process, the bentonite clay is suspended in water and the larger particles are removed by centrifuging in a device similar to a cream separator. The bentonite swells in water and can be cast in any desired sheet as thin as four one-thousandths of an inch. Strength, flexibility, and resistance to disintegration are said to be obtained by adding to the bentonite suspension a small amount of an amine, such as 1 per cent triethylene tetramine.

● **BEN N. FRYER** writes from Sydney, Australia, that Ben Waite has stepped in once again to do the 1941 Australian Limited Editions book to appear at the end of the year. Last year, it was a question of Mr. Waite doing it or disappointing the subscribers and this year the printer originally selected joined the army. It will be the third Limited Editions book for Mr. Waite and the work he is doing is earning him a reputation as well as exclusive orders. Rumor has it that he will be Australia's Printer.

● **PASSING THROUGH ATLANTIC CITY**, New Jersey, just recently, a representative of **THE INLAND PRINTER** found great pleasure in shaking hands with Lucius S. Howard and Ward R. Howard, treasurer and vice-president, respectively, of the Howard Allied Mills. The two Howards, brothers of Col. Maxwell Howard, president of the Howard group and the famed owner of Sceneshifter and other headline race horses, were enjoying the month of August before returning to their desks. Even midst their vacation, however, they were giving final approval to Howard advertising. Ward was particularly pleased with the company's September envelope stuffer, a cleverly done four-page French-fold piece that helps usher in the football season with the appropriate title, "No Need To Go Into a Huddle." Several colors are used on the front page football illustration and in miniature reproductions of busi-

ness forms printed on colored Howard Bond. Incidentally, Ward Howard will journey westward in September to attend the paper convention in Chicago.

● In its special pictorial section of the August issue, *The American Magazine* gave prominence to the little story of C. S. Hunsinger, of Flat Rock, Ohio, who makes a hobby of printing motto cards. "Mottoman" was the title given the item, and a large photo reproduction shows Hunsinger in his shop, feeding his platen press. Hunsinger, who is a railroad telegrapher by occupation, according to *The American Magazine*, has made a hobby of collecting original mottoes. He prints them on his press in his home, passes them out to his friends and anybody else he meets wherever he happens to be, giving out more than a thousand mottoes a month. If you should ever meet him, the item states, he'd probably greet you by handing you a neatly printed card reading: "Keep your temper; you might need it." Other mottoes include "Love America or leave it"; "Be a self-starter; don't make the boss a crank"; "Ideas are funny things; they won't work unless you do"; and so on.

● The Stone Printing and Manufacturing Company, of Roanoke, Virginia, was especially honored, and deservedly so, by being featured in *The Commonwealth*, official publication of the Virginia State Chamber of Commerce, for July. First, the cover showed a large photograph of the company's building, an imposing view reproduced in colors. Then the center two-page spread carried an article entitled "Stone Calendars Around the World," and the sub-title "Long-established Roanoke manufacturing concern gains national recognition for Virginia in field of the graphic arts." A bleed-off border running around the two-page spread is made up of calendars produced by the company, showing the wide range of designs. As stated in the article, "Stone calendars are outstandingly popular both at home and abroad. Their attractive appearance, and the historical data and miscellaneous information many of the calendars contain have won the acceptance and praise of many thousands of calendar recipients around the world." Incidentally, another page in the same issue announces the election to membership in the Art Directors Club of New York of William Paxton, art director of the Stone company.

● **NEWS OF THE DEATH** of Eric Gill in England stands apart from news of the war in English dispatches much as Gill himself stood apart in the field of sculpture and lettering design. Writing in the *Chicago Daily News*, for example, William L. Stidger characterizes Gill as "the most English of all modern English artists, but he belonged to ancient Merrie England, not to the land of Noel Coward and Anthony Eden." Mr. Stidger goes on to describe the man as "a character out of Chaucer. At work and off, he wore a medieval costume, a biretta-like headgear, and a loose workman's robe, with long sleeves, fastened at the hips with a cord. He had fine friendly eyes that twinkled at you from a bearded face." For Gill's most recent work, seen by everybody the world around, Mr. Stidger asks you to "look at the new King George VI postage stamps—a monument surely more enduring than bronze."

● **NEWLY DESIGNED STATIONERY** with a large "V" shadow-printed on each individual sheet has just been announced by the Eaton Paper Corporation, of Pittsfield, Massachusetts. The same motif is carried out on the envelope flap.

● A **POST OF UNUSUAL HONOR** in Rotary International has been given Russell F. Greiner, president, Fifield-Greiner Lithographing Company, of Kansas City, Missouri, it is announced by Tom J. Davis, Rotary president. Mr. Greiner has been appointed foundation trustee of the world-wide service club organization and will assist in making more permanent and widely known the objects and principles of Rotary International which has 5,060 clubs and 212,000 members in sixty countries. A charter member and past president of the Rotary Club of Kansas City, Mr. Greiner also served as head of the international organization in 1913 and 1914.

● **AFTER THE MANNER** of a number of similar units in England, a small mobile printing plant has been fitted out for the Australian Army and has been detailed to field units for map work. Word from Australia also reveals that, by this time, isolated army units in the northern part of the Australian continent have been provided with a larger plant for the purpose of publishing a newspaper. Latest equipment will be used, with news, pictures, and other material supplied by metropolitan papers which are behind the venture.

# Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

JORGE D. MILLSTEN, of New York City.—Good layout, most of all characterful lettering, lift your work above the ordinary, your own letterhead having more stuff than any of the other pieces submitted.

THE MODERN PRESS, Perth Amboy, New Jersey.—Your work is excellent as to layout and composition, colors are pleasing and attractive, and paper stocks are good. Finally, you use some of the best of modern types. We can suggest no improvements. Even if you charge more than ordinary printers, customers are ahead on the deal.

FRYE & SMITH, of San Diego, California.—Not only is the resort folder, "Rancho Santa Fe," attractively and impressively designed, but offset production is also excellent. The type is cleanly and sharply printed, and we're inclined to believe lack of detail in some of the halftones is traceable to the photographs, most of which appear to be snap shots.

JOHNSTON PRINTING & ADVERTISING COMPANY, of Dallas, Texas.—"Investments for The Southwest," 10- by 12½-inch brochure for Southern Methodist University, is beautiful and also impressive. We can suggest no improvements. To describe it adequately in words would be impossible, at least within the limits of space which could within reason be given over to the attempt.

THE J. W. FORD COMPANY, of Cincinnati, Ohio.—"Steps Ahead," 8½- by 11-inch French folder announcing installation of new Intertype, is striking and modern in design with excellent composition. While the yellow, which, with blue, is used with black, is bright and striking, the process (lemon) hue is unattractive to many, so we suggest yellow inclining to orange as equally impressive while more pleasing.

FOSTER KIENHOLZ, St. Paul, Minnesota.—We like the Mills Academy French-style folder, "Invitation," the one word in sans-serif oblique caps five picas high extending to within a pica of the sides of the 5½- by 4¼-inch page about an inch from the top. In brown on toned antique stock, the effect is both striking and chaste. Inside layout is good, but so much copy is not suitable for composition in oblique caps.

NORWICH FREE ACADEMY, Norwich, Connecticut.—Your 1941 annual, "The Mirror," is exceptionally well done, padded binding with covering of leather-like brown material and a large design gold embossed making it highly impressive. End leaves offer a suggestion for others. Each student wrote his name on the copy sheet from which a line plate was made, printing from it being in brown matching cover. Presswork is excellent.

R. L. LENHART, of York, Pennsylvania.—You did a swell job designing the booklet "Farquhar Hydraulic Presses," White Rose Engraving Company and Eugene S. Shuman followed through with good plates and printing. The customer should be highly pleased. Inside front cover, printed in black from all-over reverse plate, with line illustration of factory and two lines of copy in thirty-point bold

condensed modern roman caps showing white (stock), makes a strong impression. The first three leaves are short in width, so all of first and parts of next three leaves show at once. Featured are halftone cuts of presses, with solid backgrounds of brass and blue-bronze bleeding off. The impression is that there is much of interest in the booklet; there is, wonderfully well presented.

DO YOU NEED  
A WOODEN COVER  
?

Do you need  
SALES  
LITERATURE  
?

Do You Need  
A Check Mark  
?

DO YOU NEED  
350,000 LABELS  
PRINTED WITH GLOSS  
INKS IN 4 COLORS?

Four covers of folders in a regular advertising series by Wehner Printing Service, Newark, New Jersey. Each piece is French-fold, 5 by 7 inches, of white or tinted stock printed two colors. Display copy on the cover asks the reader if he has some specific need, then, on the right inside page, a catch-line announces: "One of Our Customers Did." The copy which follows relates a story of service performed for someone. These anecdotes build interest and are most convincing



WILLIAM A. BOSTICK, Detroit, Michigan.—Congratulations on the different stationery and other forms for Offset Reproduction Studios set from your layouts by Michigan Typesetting, Incorporated, an affiliated company. Following the popular and, we think, profitable idea of utilizing the same general motif on all items, giving them that "family resemblance," the design, through being seen more often than if a different one were used for each item, makes a

might not be reversed. We have come to accept the vogue in use of extra condensed caps letterspaced, though at its inception we condemned the idea. It would seem letters designed to save space should not be letterspaced. Too, the thinner the letters are the more spotty a line becomes when letterspaced. However, the idea provides a kick in a line here and there if the practice is not abused. We do think that when the size is small, as in address line, legibility is reduced, as we

bad, we think, something of the kind doesn't appear on the front to arouse interest. Next spread, 17 by 11 inches, with three-inch folder on right bearing telephone number, is well arrayed. We regret that the words, "color is so often used to identify products," in two lines following "Because," are not in bolder type to more nearly match tone of "Because." Presswork is excellent.

SOUTHERN SCHOOL OF PRINTING, of Nashville, Tennessee.—We always regret see-

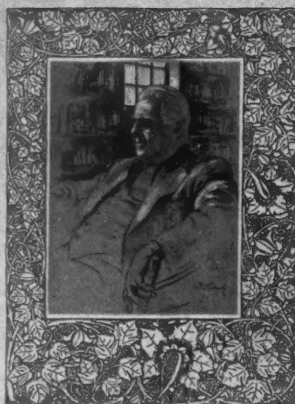
I AM THE VOICE OF TODAY • THE HERALD OF TOMORROW

## THE TYPE SPEAKS

I AM TYPE! Of my earliest ancestry neither history nor relics remain. The wedge-shaped symbols, impressed in plastic clay in the dim past by Babylonian builders, foreshadowed me; from them, through the hieroglyphs of the ancient Egyptians, the lapidary inscriptions of the early Romans, down to the beautiful letters by the scribes of the Italian Renaissance, I was in the making. ✦ ✦ JOHANN GUTENBERG was the first to cast me in metal. From his chance thought straying through an idle reverie—a dream most golden—the profound art of printing with movable types was born. Cold, rigid and implacable I may be, yet the first impress of my face brought the divine word to countless thousands. I bring into the light of day the precious stores of knowledge and wisdom long hidden in the grave of ignorance; I coin for you the enchanting tale, the philosopher's moralizing and the poet's visions; I enable you to exchange the irksome hours that come, at times, to each of us for sweet and happy hours with books: golden urns filled with all the manna of the past. In books I present a portion of the eternal mind caught in its progress through the world, stamped in an instant and preserved for eternity. Through me, Socrates and Plato, Chaucer and the Bards, become faithful friends who ever surround and minister to you. I am the Leaden Army that Conquers the World: ✦ ✦ I AM TYPE!

FREDERIC W. GOUDY

You are invited to the Atlanta Club of Printing House Craftsmen.



## Goudy Evening in Atlanta

The Atlanta Club of Printing House Craftsmen  
Dinner Honoring  
Frederic W. Goudy  
Friday Evening, April 27th, 1911, at 7:00 o'clock  
Atlanta Athletic Club, Atlanta, Georgia  
Ticket No. 503 Price \$1.50

## The Frederic W. Goudy Number

of the

## Atlanta Craftsmen's Bulletin

April 1911

The border used in this issue of the Bulletin was designed by Mr. Goudy in 1906 for the privately printed edition of "The Screen in the Window."

Members of the Atlanta Club of Printing House Craftsmen displayed their skill in the designing and printing of their Goudy-dedicated "Bulletin" and the announcement of the meeting. The advertising and publicity proved to be so successful that the meeting, which was open to the public, had an attendance of 296. Mr. Goudy was guest of honor in Atlanta schools, and on his departure he was given a genuine southern barbecue by the Craftsmen

stronger impression. The effect is striking indeed, and we are powerless to suggest improvements. The folders of Michigan Typesetting, Incorporated, are almost but not quite as effective—more ordinary—yet impressive. The green of one, "The Better to Serve You," is perhaps too deep. While that of the stationery would possibly be too light—remember we say possibly—that of the folder, "Again—We're Stepping Ahead," which is between the two, would be just about the right shade of green to give the proper effect.

JAMES C. HOLMES & SON, of Chicago, Illinois.—Layout of your several stationery forms, all along one idea, is characterful, modern, and impressive, as smart as we've seen. The brown is perhaps a trifle weak in tone compared to the blue, and we wonder if the colors

believe you'll admit. Strictly speaking, too, the address line should be slightly letterspaced to conform with spacing of name line. However, layout and colors, considering toned papers, are highly interesting and the work commendable.

KRUEGER PRINTING COMPANY, Milwaukee, Wisconsin.—While we wish the front of your folder, bearing only name and address in upper left corner, postal indicia in upper right, and instructions for return in lower left, were not so dull, once the reader gets inside he will be impressed. The first inside spread bears the title, "You Can Pack Up Your Troubles," across the top over an interesting two-color picture of a chic mademoiselle with back to reader packing traveling bags, much hosiery in light orange dominating the scene, picture otherwise being blue in which, also, type is printed. Too

ing a good layout idea at a handicap through lack of attention to details like, for instance, spacing. Your letterhead, in black, green, and rather light brown, is a case in point. Parts are crowded, especially the name line, which crowds the green band above it too closely. Suggestion No. 1 is to drop the name so the base line of the letters is in line with the bottom of the panel on the right of it, in which spot "finish" would be improved. Address line below could be dropped accordingly and its end be flush with end of name line. This would leave space for typing date at end of it, sufficiently below the small group giving officers names, which is at right of green panel. Try this and eliminate brown, either using red instead or using black for what's in brown and thereby save a run through the press. It will be a fine class project,



and we'll show the letterhead before and after, even though we may have to "eat crow" in the process, which we don't believe we will be compelled to do. Another point, shift the top line which is in brown to the right so its end will line up with end of name and address lines, and we think you'll like it even better.

SANTA FE PRESS, Santa Fe, New Mexico.—"Tops" among the specimens you submit is the booklet program for the cinema, "Santa Fe Trail." The cover, printed from

atmosphere." We say you're more than trying. We had a taste of the "atmosphere" in early and late 1940, going to have more of it, we hope—yes, trust—in late 1941 or early 1942, and will be seeing you. In the meantime, keep up the good work.

S. RAYMOND HIGH, of Perkasio, Pennsylvania.—The July blotter of the Labelcraft Press is quite striking, largely as a result of the giant sputtering firecracker illustration made up from rules held in place

a three-inch rule marked off into 1/16-inch units across the top, is attractive. The Labelcraft letterhead, is effectively designed, but we consider the type lines above and below the rule extending across the sheet are too close to the rule.

THE MANUFACTURING PRINTERS COMPANY, of Mount Vernon, Ohio.—Layout of your September blotter is effective. Making "Your Monthly Blotter for September" the top display isn't exactly in accord with rules and regulations gov-

GRAND JURORS OF THE  
UNITED STATES · DISTRICT  
OF MASSACHUSETTS · FOR  
THE MARCH TERM 1941

J. L. FRAZIER

*A Scientist's View of Religion*

## A Scientist's View of Religion

by  
WARREN DU PRÉ SMITH



Delivered at  
First Congregational Church  
Eugene, Oregon  
October 13, 1940

Left above is a testimonial folder presented to the United States District Attorney, of Boston, masterfully designed by C. A. Merrill. It is done in black and gray on white, with gold imprint, completely befitting the situation and the atmosphere and dignity of the court. Center is brown and black cover, and right is title page, of a booklet, 9 by 12 inches, planned by Dr. John Henry Nash, and printed by the University of Oregon Press

a bled-off halftone of a prairie schooner and horses coming forward and to the right (left of reader), is striking in a red on rough India stock. Incidentally, the picture printed from the one plate extends over to the back cover. What really makes the cover is die-cutting out the horseshoe shape of the front of the covered wagon, through which, from the first inside page on white stock, the outlined halftone of Errol Flynn and Olivia de Havilland, printed in deep brown, appears—and in just the right position. Smart, that. Other items are in keeping as to quality and atmosphere. As to the latter we're reminded by what you say of an old maxim, "When in Rome do as the Romans do." You say, "Since we are in the Indian country our style of work is becoming more popular. We are trying to do work that will conform with the

by plaster of paris. Spacing between lines of type is too tight; and there's too much white space around the firecracker set in at an angle, possibly because of that, in relation to little white space around type, largely on the right side. If the second and third lines of the second paragraph were a pica longer, and the three lines of the third paragraph were still longer, making but two lines following the angle of the underside of the firecracker, there'd be one less line of text and the saving in space would permit more space between lines. With that done, two lines of slogan and the lines of signature group could be spaced out a bit and the whole made more readable and attractive through eliminating the effect of crowding and giving a better distribution of white space throughout. The scratch pad leaf, set the narrow way with

erning selection of copy for that position, yet it contributes a personal note which is appealing. Rather than underscore the words "Make Your Printing," set in a smaller size of Cheltenham caps than "Sell" concluding the secondary display, we'd suggest the four words in one size and style, upper- and lower-case preferably, with the first three roman and "Sell" italic. Following four lines "It isn't what your advertising costs, but how much business it produces" should be stepped up more acutely, not only because the lines are so nearly the same length that contour is not pleasing, but also to take up more space laterally, providing better distribution throughout, making the group conform more nearly to the space it occupies. This four-line copy seems rather incomplete; we believe it would






# margot

FUR COATS REG'D.

*Manufacturers of Ladies' and Junior Coats...*

ROOM 404 ALBEE BUILDING • 366 MAYOR STREET • MONTREAL  
HARBOUR 7751



# margot

FUR COATS REG'D.

*Manufacturers of Ladies' and Junior Coats...*

ROOM 404 ALBEE BUILDING • 366 MAYOR STREET • MONTREAL  
HARBOUR 7751

	WTGS	MEAS	QUANTITY	DESCRIPTION	PRICE	TOTAL
<div style="border-bottom: 1px solid black; padding-bottom: 2px;">TAXES</div> <div style="border-bottom: 1px solid black; padding-bottom: 2px;">YOUR CHECK NO.</div> <div style="border-bottom: 1px solid black; padding-bottom: 2px;">CASH/PAID</div> <div style="border-bottom: 1px solid black; padding-bottom: 2px;">SHIP TAX</div> <div style="border-bottom: 1px solid black; padding-bottom: 2px;">FEDERAL SALES TAX INC.</div> <div style="border-bottom: 1px solid black; padding-bottom: 2px;">PROV. SALES TAX INC.</div>						
<b>No. 1150</b>						

Margot Fur Coats' letterhead, envelope, business card, and billhead illustrated above were designed by Rodney Wolfe, Cardinal Printing Service, Montreal. All are white stock with color rules and "Margot" printed medium green, the cuts and text black. Mr. Wolfe saved money for his customer on artwork, composition, and presswork while producing distinctive pieces of printing

be improved if "that counts" were added. Finally, we wish the two parts of line beneath the company name were pulled to center with "bullet" between, and rules around figures of calendar were heavier to more nearly tone in with bold type of the figures.

A. J. JARRALL ASSOCIATES, New Orleans, Louisiana.—Please don't "eagerly await" our next issue for review of specimens you submit. Sixty days is about the best reply you can expect—Summer has an adverse effect, and "holdover" after fitting out the department may add thirty more. Your letterhead is a "peach" for layout, though it would be improved—or our mentors have slipped—if there were a bit more space above and below the gray band bleeding off sides in which services offered appear in reverse color, the white of stock. The gray should be a trifle stronger to permit the white letters being more clear through better contrast. Then, to maintain color balance, the big letters, "A.J.J.A." should be in a stronger color—red instead of brown. Try this on the next order and you'll rise up and call us blessed. The envelope keys in as to design motif and is impressive, extending up and down the envelope at left side. Do you notice, though, that the aforementioned four letters, "A.J.J.A.," in orange seem to recede? Correct that on your next order by using red—a vermilion preferred—instead of the rather weak orange. Contrast will be equal after the change, and tone harmony will be greatly improved, so why not make the change? O, yes, why shouldn't there be as much space between the first and second lines as between the second and third? Our idea is that if there is any variation the greater space should be between the first and second rather than between the second and third.

T. J. LYONS PRESS, of Allston, Boston, Massachusetts.—You surely have done an unusual piece of work in the booklet, "Preliminary Showing, Printing Types of Yore," and you are to be complimented on the manner in which you have resurrected these old types and arranged them to recreate interest in their use, and also to carry the continuity of the message through the showing of the different specimens. This booklet, 4 by 9 inches in size, shows type faces of early days, back as far as 1841, and we are inclined to believe earlier—faces the names of which, many of them, are now long forgotten. Included are specimens of old borders, ornaments, and so on. An appeal to old-established concerns, setting forth the advantage of having a piece done in the style of the year they were established as part of their anniversary celebrations, is carried in the message which runs through the display of specimens. Incidentally, it is stated that a copy of this specimen book will be sent upon receipt of 25 cents to partially defray costs, and to circulate only to those appreciative of such a type collection and its possible uses. We shall be interested in seeing the complete showing which is to be issued at a later date. These specimens will bring back memories to many old-timers, and they should also offer possibilities for pieces having that old-time flavor.

THE INLAND PRINTER for September, 1941

WASHINGTON COLLEGE PRESS, of Washington, D. C.—Your type book is highly impressive, exceptionally well done in all respects. Loose inside leaves are 8½ by 11 inches, the board back binder—covered with one of the fabrics so suggestive of leather—extending quite a lot at the front to protect the tab extensions of the binder leaves, "Lino-type," "Ludlow," "Foundry," "Ornaments," and "Borders." These divider leaves are of light blue cover stock harmonizing with the deep blue of the covering material of the binder, the design on the front of which is striking. The word "Type" in 6¼-inch extra condensed caps is gold-stamped in a blind-stamped triple-rule panel closely surrounding the word. This panel is slightly above the center of the page. Immediately below, two bands of triple rule extending across the cover are gold-stamped, bleeding off both sides. Your name is attractively gold-stamped in the space between the bands, about three-quarters of an inch. Below that and in the lower right-hand corner, the name of whomever the book is given to is gold-stamped. Composition throughout is excellent and, with so many good up-to-date types shown, the book demonstrates facilities which are quite impressive. Finally, the presswork is very good indeed.

H. G. TUCKER, of Hillsboro, Kansas—Stationery for the Hillside Guernsey Farm appears well designed. Set in attractive new, modern type—a square-serif letter—and printed in brown on strong buff stock, almost yellow, the general effect is good. Lines of the triple rule band are too far apart, taking up too much space, and the line of type below is too close to the band. It should be as far below the band as the name line is above it. The line, "Home of Meadow Lodge Flavor," below and too close to the band, is spaced to the width of the design with an inch of space between words. That is altogether too much. To letterspace enough to reduce word spacing to reasonable dimensions would also be out of reason, and the size of type is maximum. If the line were only the length of the name, at the right of the cut above the band, extremes of spacing would not be required and the design idea would be maintained. Finally, the address is too close to the copy line quoted and too far to the left. Odd that an essentially good design, so far as form is concerned, should be spoiled by poor spacing. The announcement of the birth of Gary Ervin is a genuine novelty. It simulates the effect of a Postal Telegraph blank, the heading in blue across the top, however, being titled "Postal Printograph" in reverse color, an idea others might adopt. "Notice of First Addition to Family" appears below that line in an open panel. The message proper, set in light-face roman caps, is printed in red.

HENRY M. WAGONER, of Grand Rapids, Michigan—Your pupils at George A. Davis School do well for youngsters, best of the pieces being the title of the Christmas program of the Combined Music Departments. In view of there



# Esquire Press

### PIRATES AT HOME

April 18, 20, 31	with Cincinnati
April 22, 23, 34	with Chicago
April 25, 26	with St. Louis
April 30, May 1, 2	with Philadelphia
May 3, 4	with Brooklyn
May 5, 6, 7	with Boston
May 8, 9	with New York
May 14, 25, 26	with Chicago
May 27, 28, 29	with Cincinnati
May 30, 31	with St. Louis
June 1, 2, 3	with New York
June 4, 5	with Boston
June 7, 8, 9	with Philadelphia
June 10, 11	with Brooklyn
June 12, 13, 20	with St. Louis
July 11, 12	with Philadelphia
July 14, 15, 16	with Brooklyn
July 17, 18, 19	with New York
July 20, 21	with Boston
August 8, 9	with St. Louis
August 10, 11	with Chicago
August 12, 13	with Cincinnati
August 15, 16, 21	with Boston
August 22, 23, 24	with New York
August 25, 26, 27	with Brooklyn
August 28, 29, 30	with Philadelphia
August 31, September 1	with St. Louis
September 2, 3	with Chicago
September 21, 22, 23	with Cincinnati

\* Right Column

### PIRATES AT HOME

April 18, 19, 20	Chicago
April 21, 22	St. Louis
April 23, 24	Philadelphia
April 25, 26	Brooklyn
April 27, 28	New York
April 29, 30	Boston
May 1, 2, 3	Chicago
May 4, 5, 6	New York
May 7, 8, 9	Philadelphia
May 10, 11, 12	St. Louis
May 13, 14, 15	Brooklyn
May 16, 17, 18	Chicago
May 19, 20, 21	New York
May 22, 23, 24	Philadelphia
May 25, 26, 27	St. Louis
May 28, 29, 30	Brooklyn
May 31, June 1, 2	Chicago
June 3, 4, 5	New York
June 6, 7, 8	Philadelphia
June 9, 10, 11	St. Louis
June 12, 13, 14	Brooklyn
June 15, 16, 17	Chicago
June 18, 19, 20	New York
June 21, 22, 23	Philadelphia
June 24, 25, 26	St. Louis
June 27, 28, 29	Brooklyn
June 30, July 1, 2	Chicago
July 3, 4, 5	New York
July 6, 7, 8	Philadelphia
July 9, 10, 11	St. Louis
July 12, 13, 14	Brooklyn
July 15, 16, 17	Chicago
July 18, 19, 20	New York
July 21, 22, 23	Philadelphia
July 24, 25, 26	St. Louis
July 27, 28, 29	Brooklyn
July 30, August 1, 2	Chicago
August 3, 4, 5	New York
August 6, 7, 8	Philadelphia
August 9, 10, 11	St. Louis
August 12, 13, 14	Brooklyn
August 15, 16, 17	Chicago
August 18, 19, 20	New York
August 21, 22, 23	Philadelphia
August 24, 25, 26	St. Louis
August 27, 28, 29	Brooklyn
August 30, September 1, 2	Chicago
September 3, 4, 5	New York
September 6, 7, 8	Philadelphia
September 9, 10, 11	St. Louis
September 12, 13, 14	Brooklyn
September 15, 16, 17	Chicago
September 18, 19, 20	New York
September 21, 22, 23	Philadelphia
September 24, 25, 26	St. Louis
September 27, 28, 29	Brooklyn
September 30, October 1, 2	Chicago

### ESQUIRE PRESS

422 FIRST AVE. ATLANTIC 6466

## WE ARE ONLY 2...



But we have our feet firmly on the ground, and are already going places. Way back in April 1938 we took our first step... it was a little uncertain perhaps, but in the no-man's-land we feel that we've become very much grown-up—capable of doing a man-sized job.

However, we haven't lost a bit of our youthful exuberance, and our desire to please is as energetic as ever. So if we can be helpful to you in any of your printing problems don't hesitate to call on us.

## ESQUIRE PRESS



422 FIRST AVE. ATLANTIC 6466

Third anniversary announcement of The Esquire Press, Pittsburgh, is 8½ by 11 inches on two-tone pink and buff stock. It has a 6 by 8 page for body top, folding from the top. Type is in reddish brown and black. The three pieces below are blotters, 3¼ by 7¼ inches, featuring bright, sparkling colors. The striped blotter is in red, light blue and black and the other two feature a brilliant yellow and red rose for second colors along with black body type for effective contrast





Covers, varnished olive-green outside and red-rust inside, are 5½ by 8 inches, and inside pages, blue-gray and black, are 3½ by 4¼ inches in this invitation by R. R. Donnelley & Sons Co., Chicago

being considerable open space in the page, the poinsettia illustration should be dropped somewhat and space between the two lines of title increased. Similarly, the two final lines are too close—there should be as much between second and third as between first and second. Pieces on black stock printed in white and what, in the ink tube, was orange, look smeared, possibly because of some chemical characteristic of the paper which kept ink from adhering properly. Ray Frankowski, in our opinion, did best handling the small "Diamond Engagement Rings" advertisement. His handling of white space is excellent. In others, rules are too extensively used, sometimes without purpose, which should never be the case,

sometimes to a degree that type is stifled. We think E. Thomas and Chester Gryzanski did best in Wurzburg's "WLAV" ad, and Steve Furman in the inch ad of G. R. Screm Company. You will see from the foregoing that composition, to rate high with us, must not be cluttered one way or another. The attempt to streamline the news heads of the *Technologist* falls rather flat because lines are not nicely graded as to length and do not present good contour, also because lines and sections of heads are too closely spaced.

WENDELL F. BARNHART, of Denver, Colorado—While not de luxe, the work you submit is quite good. Inclusion of samples of earlier work, as far back as 1929, makes study more interesting.

Your work then was quite conventional, whereas many of the 1940-41 examples, particularly letterheads, have a modern tone. The letterhead of the Colorado Rapid Transit Company, however, is overdone. Rules feature it, indeed overpower all type except that of the large name line across the top. Outline of the design is not shapely, what with the cut corner on lower left-hand side where list of towns appears. These town names in italic capitals are displeasing because italic capitals are unattractive, also because the lines are crowded. The most serious fault with your work is an over-use of rules, especially where arranged helter-skelter without a semblance of pattern, as on the title of the 1941 Bulletin of the Colorado Library Association. Of course, if rules here were eliminated, the type would have to be rearranged to create good contour. Rules should not be thrown in to "kill" space as on the cover of the Bowen "Type" booklet. Cover them, study the page, and you'll get the point. While extensively used on the 1937 cover of the fire department's annual report, rules are not objectionable, contributing to form design and not being interlaced, as it were, with type. Get the point? Outstanding pieces are the "Ore Testing" booklet and cover of September, 1929, *Art Crafter*. You will recognize these are structurally very simple. Display typography has punch when few items are brought out and these are strongly emphasized.

JOHN E. MANSFIELD, of Boston, Massachusetts—Work of printing pupils of Wentworth Institute which you, their teacher, submit is above average school shop work. The 1941 Commencement Exercises booklet is particularly attractive, even though lines are too closely spaced on the cover with so much space between top display and ornament and between ornament and lower display. Spacing is largely relative. Lines may be close together in a tight, compact



Group from The Modern Press, Perth Amboy, New Jersey. Top business card, silver, red, and black; lower card, blue and black. Announcement, 3½ by 4¼ inches, blue and silver

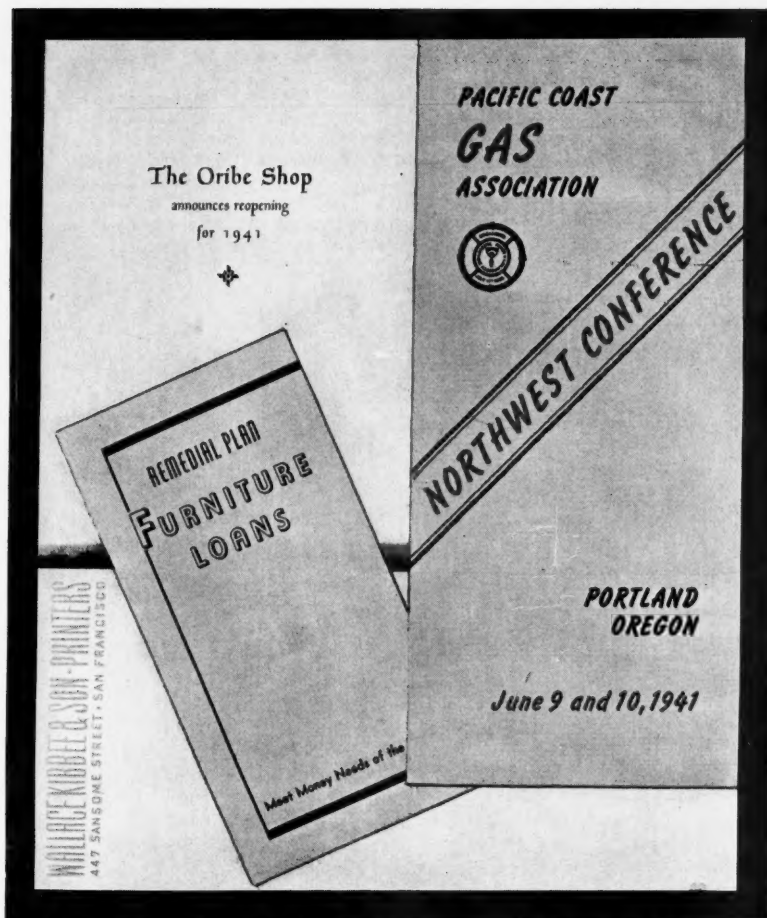


Mr. Rooster's red head stops you when you get this piece from The Davis Press, Worcester. But that's not all —→



display and not appear crowded, when with the same spacing they will appear crowded if there is considerable white space throughout a form. The same principle is violated on the title page of the "Open House" folder, the main line of which is set in a giant size of Huxley Vertical. To define words there must be more space between them than between the letters of the words. Similarly, to define lines there should be more space between them than between words of the lines. If you'll contemplate the page you'll see more space between "Open" and "House" of the main line than between that line and the one following. Queer associations of words sometimes are brought about because of this error. Considering the two lines in this case, one might first get "Open June Seventh" and "House Nineteen Forty One." Remember there should be more space between words than between letters, also more space between lines than between words, definitely more in each case. Contour—outline formed by length of following lines—is also important. Pencil around ends of the lines of type of the title of the folder, "Alumni Reunion Banquet June Seventh 1941," and you'll find it awkward and ill-shaped, and therefore ill-balanced and unpleasing.

THE JOURNAL AND COURIER, of Groton, New York.—In general the blotter, "Blossom Out with Good Printing," is appealing and must surely have attracted attention. Printing is on pale yellow tint of the coated side. Cut of a bunch of violets is printed in deep purple-violet in upper left-hand corner, cut of "snowball" and leaves in deep blue in upper right-hand corner, and one of three tulips in red in center at bottom. We regret green was not used for "snowball" to better represent the leaves and equally well represent the blossom. All type is in black, the quoted head being at top between cuts. Balance



Red bottom panel adds distinction to 4½ by 6 inch announcement. Conference folder, 4 by 9 inches, is dark red and black on buff. Envelope also buff. Small folder is dark green and black on yellow

and distribution of white space would be improved if lines of text group below head and at left of tulips were neatly

squared up and the group so placed—that is, shifted to right—that margins at left and bottom were not so decidedly different. Similarly to effect a better distribution of white space—there being too much at sides in relation to amount above and below—we suggest that the group of four lines of caps on the right be reset into three. This would not only improve distribution of white space, but also improve balance making the lines more nearly the length of those of the text group at the left. Finally, with "Groton" at the extreme left of the last line and "New York" at the extreme right, awkward white space appears between, awkward in amount and because, particularly, "Groton" is measurably shorter than "New York." Balance accordingly is bad. Pulling town name and state together with only comma and regular space between, centering the line, would be a real improvement. The effort to square up lines that are not suitable for doing so always seems to result disastrously.

WARP PUBLISHING COMPANY, Minden, Nebraska.—All who received it no doubt stood up and blessed you for placing in their hands the booklet of selected poems. We're keeping it right at hand to prove to the family that Dad is an individual after all—the poem



Just lift the head from its gray pannelled background and you find an effective message describing what Davis Press does for its customers. An exceptional die-cut job, size 8½ by 11 inches

"Only A Dad," by Edgar A. Guest, proves the old man's case, at least one old man's case, or at least one old man thinks so. Of course, the real boss of the family gets front spot in the booklet with Jane Ronalson's "Have You Written to Mother?" There are other immortal short poems, "Christmas Carol," by Phillips Brooks; "Growing Old," by

However, heads in italic capitals of the font used to set the poems, are not pleasing and present too little contrast with text. We'd prefer the center pages about Minden set as a unit rather than with the head going across both, but with pages otherwise individual, as margins and measure indicate. The pages are neat, however, maybe too

gifts and more than incidentally to demonstrate their prowess at manipulating the twenty-six leaden soldiers and putting them down perfectly in quality papers. It bears the imprint of the Advertiser Printing Office. Binding is interesting, attractive. Board backs are covered with light green-gray antique paper, red book cloth covers backbone extending better than an inch over sides front and back. On the front side, centered laterally in the paper which shows and rather higher than vertical center than we like, the title group appears in red matching the cloth hinge. It is topped by three-inch-wide emblem of the company, followed by "Elder, Smith" in thirty-six-point roman Garamond Caps, "& Co., Limited" in eighteen-point of the same and by "The First Hundred Years" in twenty-four-point italic upper- and lower-case. End leaves bear print of shield (left hand) and flag (right hand) of the company, these filling pages, with horizontal lines forming the background printed on white toned stock in light gray-green matching color of the stock glued over board backs. Title page is highly attractive, though the emblem (smaller than on cover) is too close, we think, to first of three lines of type (same as on cover) following. The most charming feature is handling of pages of text, particularly pages opening chapters. The 8½- by 11-inch pages have back margin of 9½ picas, top a little less (optically), outside 13½ picas, and bottom 16 picas reduced somewhat optically by page numbers in eight-point Garamond caps which are surmounted by tiny shield on left-hand pages and flag on right-hand pages in color set below the lower outside corners in each case. Running heads are highly interesting, left-hand pages having as copy "The House of Elder, Smith" followed by fine line sketch in color, right-hand pages having as copy the particular chapter title preceded by appropriate line sketch, all sketches being about one-half-inch high. We suggest the half-point rule beneath might be eliminated to advantage, suggest, that is, do not insist. Text in fourteen-point Garamond (old-style roman, of course) is beautifully spaced. What a wonderful size and style is fourteen-point Garamond Old Style on the rough-textured toned paper which is part of the picture, as Strathmore has long said, and no small part either. Where paper requirements are not huge, really it's poor economy not to use the best. The difference can't amount to much each book, even in one of eighty-six pages like this one. Now for the most charming feature, the handling of pages opening chapters. First is the chapter title set in twenty-point Garamond capitals neatly letterspaced, sometimes one line, sometimes more. In color this line (or these lines) overprint the characterful line illustration opening each chapter. Following cut, text is begun with large initial in center of page laterally, with first two lines of text following, initial extending space of one above. "Chapter Five" for example is in italic and in color, in line with first line of text and in the margin.



All in the same attractive family. Light olive-green and black are combined to lend appealing character to invoice, statement, business card, label and No. 10 envelope from same firm

Rollin J. Wells; "I Have A Boy," by Hugh M. Pierce; and others, all bearing on family and spiritual relations. Indeed, we treasure our copy. Several right-hand pages bear all-over halftones illustrating the poem on the facing pages. Not to pass orchids to ourselves, the elder man opposite "I Have A Boy" looks more like the lad's grandfather. Cover in full color and tissue protector bearing title are superb. We regret the panel beneath the halftone picture of grandmother is wider than the cut, also that it reaches so nearly the bottom edge of the page, disturbing margins. Margins of other pages are well maintained, and spacing is good.

neat. We'd like the display better if the initials were more visible; they are so small in relation to size of type, and in tone blend in so perfectly, the effect is little different than if there were no initials. Presswork is excellent.

FROM "AWAY DOWN UNDER," Adelaide, South Australia, to be exact, a book has come to delight this reviewer as few do. A commercial work, "The First Hundred Years" commemoration of the completion of the first century in the existence of Elder, Smith & Company, Limited, it is like and equal in merit to the "keepsake" books top-grade American printers—Canadian, too, like C. C. Ronalds, of Montreal—execute as Christmas



# Offset Technique

BY JOHN STARK

Questions about offset are welcomed

and will be answered by mail if stamped, addressed envelope comes with letter

## Plate Graining Too Coarse

We are having considerable trouble on some of our offset work, as you will note from samples attached. What, in your opinion, is causing this?

The samples of work show that you have used a very coarse-grained plate for printing these designs; the broken and uneven contour of the halftone dots indicates this very thoroughly. Try using a No. 0 or No. 00 grain in your plates and you will certainly obtain much better results. The ragged edges of your type work are a further confirmation of the use of coarse-grained plates. You're also printing what is known as a long dot; this is the result of too much over-pressure; cut your over-pressure down to an absolute minimum by building your plate to three one-thousandths of an inch above the height of the bearers, and build your blanket to the exact height of your bearers; this method will prevent any blanket scrub at the point of printing contact. If you require more over-pressure to get a good print, add one one-thousandth of an inch under the plate; don't use more than four one-thousandths of an inch in any case, as any more is excessive and detrimental to good printing. On the impression between your blanket and impression cylinder also use the absolute minimum, as this is also very important.

We believe that the above recommendations will improve your printing very much.

## Variations in Printing

The two enclosed proofs were made from the same negative, but they were printed from different plates on different presses by different pressmen.

Can you tell us why one is so much smoother and clearer than the other? Is it due to a plate, press, or ink condition? Or just a better pressman?

There are several factors which could be the cause of your trouble. Your inferior print may have had a little less exposure than the good

proof, and the uneven appearance indicates too harsh a treatment when developing the plate, perhaps too strong a solution of ammonia water or bicarbonate of soda, as the print definitely shows that the image was weak on the plate at the time of printing on the offset press. This condition would be intensified by the use of too strong a plate etch before the plate went to the press, or the use of too strong an acid content in the water fountain solution on the press. On a job of this type the acid content of your water fountain solution should not exceed pH 3.8.

There is no evidence of poor press conditions, such as ink emulsification caused by too much water, as the halftone dots are printing clear and sharp, and the print has every indication of correct pressure and roller adjustments. It is our opinion that the uneven appearance is because of the weakened condition of the design on the plate, caused by some of the factors described above. We also note that the good proof is printed on a good white paper, while the inferior proof is printed on a drab-colored paper which does not improve the appearance of the print.

## Deep Etch Is Favored

Use of the deep-etch process for offset "on every job for the high-class market" is recommended by William H. Wood, research director of the Harris-Seybold-Potter Company, of Cleveland. Mr. Wood says:

"The deep-etch process may be used whenever it is desired to obtain the highest quality in the printed lithographed sheet. The deep-etch process is not an extravagance at any time, and it generally results in a definite saving. This is true because less time is lost through plate breakdown on the press, plates last better in storage, and work printed by deep etch, being of better quality, will bring a better price."

## Poor Ink Drying

A short time ago we printed a high-school annual on the 17- by 22-inch —press and thought we had a nice piece of work. In fact, we packed up the plates and took them along when the books were taken to the city to be bound. The presswork was all done in one day, Monday; the folding, which was by hand, was done that night; and we finished the gathering by about two-thirty Tuesday. We placed the work in the binder's establishment on Tuesday, and were promised completed books by three the next day, Wednesday.

The books were delivered to our plant without being examined at the binder's but when we looked at them we found that the binder's presses had offset them to such an extent that we had to make new plates and print the entire book over. The binder said we could use the same covers, and that was done.

We used the ink from the can, and it handled without any smear in running and folding. We complained first to the ink manufacturer, but all he did was to give us enough ink to re-run the job. We were supposed to have an eighty-pound offset paper, but it had all been used, so we had to get a different grade for the re-run. We have paid for the paper, plates, and the cost of time; but the binder has sent us a bill for re-binding the books, which we do not feel obligated to pay as we think the whole trouble was due to his mistake in using too high pressure. It is true that the printing was done during a rainy week, but it is my idea that if the binder found the ink was not dry he should not have put the books under pressure, or he should have used slip sheets.

If I am responsible I will be glad to pay, but I do not want to pay for the other fellow's carelessness. If you will please give me your opinion on this, I will appreciate being guided by it.

We get more from your department than from any other source about offset work. We have only been using it about eighteen months, and we have had a good many headaches, but the future looks good for offset.

It would seem to us that this unfortunate experience is just one of those things that occur occasionally in the offset business. The drying of ink during the summer months is always a problem on the offset press,



and has been the subject of many articles in technical papers. You state that the ink was apparently dry enough for you to handle and fold in your own plant without offset or smearing, therefore we presume that you yourself had evidently concluded that the job was dry enough to be sent to the binders without any danger of further offset. This would suggest that your ink had dried on the surface but was not dry "through," and this condition also led the bookbinder to presume that the job was dry enough for his regular procedure in handling this type of work.

If the above conclusions are correct, we do not believe that the bookbinder could be expected to accept the entire responsibility for the job being spoiled. If, as you suggest, the bookbinder found that the ink was not dry before he put the job under pressure, he should, of course, assume some responsibility.

In regard to the ink, you should insist that your inkmaker supply you with an ink that is a "through drier," as this condition of surface drying is very common in offset printing, and it is also dangerous, as you have already found out by experience.

We are of the opinion that a friendly discussion of this whole matter between you and your bookbinder would no doubt lead to a solution of this problem, which would be agreeable to everyone concerned.

## Paper Plates

I have read many of your articles from time to time and would like to ask you a question. Can lithographic printing be accomplished from paper plates and if so what is the procedure for platemaking? Due to a possible shortage in printing metals, aluminum, zinc, *et cetera*, it may be necessary for us to resort to paper plates as a substitute. With this in mind, I have been wondering whether any experiments have been conducted recently and if so to what extent. Thank you for any information you may be able to give me.

We will, no doubt, be in a position to give you some definite information on this subject in the next issue of *THE INLAND PRINTER*. We are in close touch with this situation, and the inventors of these plates are very much satisfied with the results of the tests already made under practical workshop conditions. At the present time we can only state that final tests are being made, and arrangements for distribution on a large scale are said to be in progress.

## CONGRESSIONAL RECORD IMPROVED; PRODUCTION EXPENSE IS LOWERED

• AFTER YEARS of urging from various sources that the typographical set-up of the *Congressional Record*, the official publication of the United States Government, be changed to conform to modern practice, that change has finally been effected. It was made last January, in fact, and, so far as we have heard, no serious repercussions have eventuated.

On first glance, there does not appear to be such a great change, at least in physical appearance. But when it is considered that what has been done results in an estimated saving of around \$123,551.60 a year in production costs—well, that is no small potatoes even in these days when talk in billions does not faze us. Then, too, the factor of much greater ease and far less strain on the eyes in reading a thirteen-pica

column as compared with a twenty-pica column must be a welcome relief to those whose duties force them to wade through the mass of material that must of necessity appear in each issue of that record of the doings of our national Congress.

The changes made were apparently slight, yet they are effective and mean a great deal, as shown above. From a twenty-pica column set in 7½- on 9-point type in the old format, to a thirteen-pica column set in 7½- on an 8½-point body in the new, the saving of one-half point in the thickness of each line slug means the addition of five more lines to each column. Legibility, or ease of reading, as well as the general appearance, are not sacrificed, but improved. A saving also is made in the blank space at ends of paragraphs,

An issue of the *Congressional Record* which appeared shortly before the changes were made



UNITED STATES OF AMERICA

# Congressional Record

PROCEEDINGS AND DEBATES OF THE 76<sup>th</sup> CONGRESS, THIRD SESSION

Vol. 86 WASHINGTON, WEDNESDAY, SEPTEMBER 25, 1940 No. 179

## Senate

(Legislative day of Wednesday, September 13, 1940)

The Senate met at 12 o'clock meridian, on the expiration of the recess.

The Chaplain, Rev. Z. B. Phillips, D. D., offered the following prayer:

O God, whom thou we name, and yet Thou art unnameable. Thou art the unsearchable, whom we can never find, and yet by searching we find within ourselves that which is of Thee—the light that lighteth every man that cometh into the world: Grant unto us at this the beginning of another day that, our steps being ordered by Thee, we may find Thy peace which is even more blessed than vision. And, since all that we are is of Thee, build up in us, we pray Thee, Thine own nature, and plant our feet on the Rock of Ages, that we may never be content with mere transient happiness bought at the cost of faithless compromise. Make us to feel the glory of the loneliness and pain that comes from fearless following of the highest that we know. Give to us all the spirit of the Master whose unflinching loyalty to purity and truth, to honor and to duty, revealed Thine own appraisal of the eternal virtues. In our Saviour's name we ask it. Amen.

THE JOURNAL

On request of Mr. Barkley, and by unanimous consent, the reading of the Journal of the proceedings of the calendar day of Tuesday, September 24, 1940, was dispensed with, and the Journal was approved.

MESSAGES FROM THE PRESIDENT

Messages to writing from the President of the United States, submitting nominations, were communicated to the Senate by Mr. Latta, one of his secretaries.

SENATOR FROM NEW YORK

A message from the House of Representatives, by Mr. Culloway, one of its reading clerks, announced that the House had passed without amendment the bill (H. 3534) to incorporate the Military Order of the Purple Heart.

The message also announced that the House had passed the following bills, in which it requested the concurrence of the Senate:

H. R. 10464. An act to assist in the national-defense program by amending sections 3477 and 3737 of the Revised

Statutes to permit the assignment of claims under public contracts; and

H. R. 10465. An act to amend an act entitled "An act to punish the willful injury or destruction of war material, or of war premises or utilities used in connection with war material, and for other purposes," approved April 20, 1918.

CALL OF THE ROLL

Mr. MINTON. I suggest the absence of a quorum.

The PRESIDENT pro tempore. The clerk will call the roll.

The Chief Clerk called the roll, and the following Senators answered to their names:

Adams	Dunaway	Lodge	Shipstead
Andrews	Elliander	McClister	Smithers
Arthur	Francis	McNary	South
Austin	George	Maloney	Stewart
Bailey	Gerry	Manning	Taft
Barkley	Glavin	Miller	Thomas, Idaho
Borah	Gillette	Mitchell	Thomas, Ohio
Brice	Gurnea	Murray	Thomas, Utah
Burns	Hatch	Norris	Townsend
Byrd	Hawkins	Pay	Tydings
Capper	Hays	O'Mahoney	Vandenberg
Chambers	Herrington	Overton	Van Hise
Chase	Hill	Pepper	Wagner
Clark, Idaho	Holt	Putnam	Walsh
Clark, Mo.	Hughes	Rudolph	Wheeler
Connally	Johnson, Calif.	Swartz	Wiley
Donahoe	Johnson, Colo.	Schwartzbach	
Davis	King	Sheppard	

Mr. MINTON. I announce that the Senator from Washington (Mr. Borah) is absent because of illness.

The Senator from Alabama (Mr. Bankhead), the Senator from Michigan (Mr. Brown), the Senator from Kentucky (Mr. Cassin), the Senator from Ohio (Mr. Desha), the Senator from Virginia (Mr. Glass), the Senator from Oklahoma (Mr. Latta), the Senator from Illinois (Mr. Lucas), the Senator from Nevada (Mr. McCarran), the Senator from North Carolina (Mr. Rayburn), the Senator from Georgia (Mr. Russell), the Senator from Minnesota (Mr. Slattery), and the Senator from Missouri (Mr. Thomas) are necessarily absent.

Mr. AUSTIN. The Senator from New Hampshire (Mr. Tower) is absent on official business.

15037





proposition made: "25 new model letterheads for 1 of your present letterheads, and it's free!" Here is the plan the company is following: If the recipient of this folder will send one of his present letterheads in a return envelope enclosed with the folder, the company will, in turn, "free of charge and free of obligation," send twenty-five new letterheads designed to give his business "the distinctive atmosphere it deserves."

The fourth page contains this important message: "Your letterhead makes many more calls on people than any other contact you make . . . It should be modern, attractive, impressive . . . The greatest extravagance is to use a poorly designed, unimpressive letterhead that reflects nothing but cheapness . . . If you are not satisfied with your present stationery, may we offer suggestions and a new design?"

★ ★

### Successful Selling

The twenty-one selling approaches listed here come from alert salesmen who handle many different kinds of goods, including printing. The full explanation of each sales plan may be found in *Printers' Ink*, from which the following list is taken.

1. Offer constructive suggestions.
2. Sell profit.
3. Sell design and style.
4. Comb territory to uncover new accounts.
5. Concentrate on best accounts.
6. Let advertising help you, particularly with new accounts.
7. Individualize your selling.
8. See more prospects.
9. Look for new sales arguments.
10. Got to show 'em today.
11. Use testimonials more.
12. Use a better build-up and more pressure.
13. Make fair comparisons.
14. Watch your talk and follow a definite plan.
15. Give personal entertainment.
16. Give them facts and figures.
17. Cash in on loyalty.
18. Sell the future.
19. Tell them about their competitors and what they buy.
20. Get into clubs, politics, and similar organizations.
21. Why did I lose that order?

Many successful printing salesmen keep a list like this and check themselves periodically, especially when things seem a bit tough.

**FORREST  
RUNDELL**

## The Salesman's CORNER

"The salesman who sells a service his customers need and want has an advantage over his competitors, other factors to the contrary notwithstanding." So said an executive of a large advertising agency. He made the observation as a customer and backed it up with the following true story.

Some years ago a young compositor, whom we shall call Tony, was junior partner in a firm of advertising typographers. He knew his stuff and he did good work. Furthermore he was ambitious and studied constantly to get ahead. He wanted to get out and sell.

The senior partner objected. Tony was of foreign birth, and his personality was not entirely prepossessing. To the boss it seemed a waste of time to let him interview such important men as art directors of advertising agencies.

Now, if the boss had taken an honest look into his own mirror he might have formed a different opinion as to the importance of appearance in selling typography. But he neglected this detail and stuck to his prejudices. Consequently Tony was forced to leave the firm to get his chance.

As soon as Tony joined another firm and started to sell, things began to happen fast. He found a situation which was fairly made to order for his particular ability, and he opened up accounts almost at once. Steady plugging showed results, and it was not long before he was bringing in more than half the business done by his new firm.

The situation Tony found was this: When an agency prepares an advertisement the bulk of the work is done by two persons. These are: the copy writer, who is responsible for the text; and the art director, who is responsible for the appearance of the finished advertisement. It is the art director who must plan the type scheme to fit text to layout.

As all typographers know, fitting type to a layout is a good deal of a chore. It requires artistic sense, knowledge of type, and a lot of hard work. So much time is needed that the art director is usually glad to turn the job over to someone else.

Consequently, when Tony appeared in an art director's office with his tracing pad under his arm and offered to lay out the type for an advertisement then and there, the art director was interested. When Tony worked out a type scheme that was as good as or better than the art director himself would have made, Tony got the order to set the type. Furthermore, when the proof came back showing that the layout work was well done, Tony had only to demonstrate that he treated all orders in the same way and the account was his.

This story carries a three-ply suggestion for printing salesmen: 1. Find out what services you can render better than your competitor. 2. Find the customers who need and want those particular services. 3. Go sell them.

# The Pressroom

BY EUGENE ST. JOHN

*Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked*

## Criticism Requested

I am enclosing a copy of a booklet from a run of 200,000 which we printed from wax-mold electrotypes. The job was printed two up on flat-bed cylinder presses. We made chalk overlays for the halftones. The stock is magazine coated. We have received some criticism on the printing of the illustrations from our customer although we understood when bidding that we had to bid on wax molding in order to keep the cost down. I would appreciate hearing what you think of this job and whether you have any constructive criticism to offer.

If constructive criticism is desired, it must be frank. Candidly then, the plate printing is not up to standard—far from it—and you are fortunate to have the job accepted. Some one erred in permitting these electrotypes to be printed. It is impossible to print them satisfactorily. If you will scan the pictures one at a time with a glass, you will find that wherever the print is hazy and broken, dots and parts of dots are missing from the printing surface of the plate. As it is not possible to print dots and parts of dots that are not present, the trouble is beyond correction in the pressroom.

The pressman, of course, noticed that the print was hazy and used all the ink possible, thinking this would help, but excessive ink does not help. It only emphasizes the fact that something is missing by bringing out the dots that are present in full strength and thus by contrast increasing the strength of the white produced by the spaces left by the missing dots. Every pressman should have a good magnifying glass, to be used in emergencies like this. If your pressman had possessed such a glass he could have discovered the trouble at the start of makeready, and another set of plates could have been ordered. Of course you are interested in determining if the electrotypes or the originals, or both, are the basic cause of the trouble. You can check this by scanning the engraver's proofs of the originals

and the first press proofs of the electros. After this bitter experience, you will, of course, hereafter scan all prints of plates going to press with a glass in order to avoid a recurrence of this not uncommon trouble. There is some filling up of some plates brought about by carrying a heavy film of ink in trying to overcome the hazy print.

## Which Is Better Printed?

We are sending you copies of two of the better printed metropolitan dailies. Which is the better printed and why?

The two papers are well matched in composition, photography, photo-engraving, stereotyping, and presswork, but one is better looking than the other. As in commercial printing, the paper is part of the picture, and it is the ground which affects the appearance of the print.

The one daily is printed on paper the color of dull straw and so rough as to seriously affect the printability of the halftones, while the other is printed on a smoother and better-looking paper, warranting the use of better ink.

One is forced to choose the latter daily as the better printed because of the better paper and ink used, just as these factors often determine the choice between two competing pieces of commercial printing.

It is only fair to say that if the same ink and paper had been at the disposal of the pressrooms of both papers, it would be difficult to choose one as the better printed.

## Winter Roller Storage

Winter rollers are often carelessly exposed to high temperature which ruins them prematurely. We have seen rollers in racks above and close to the steam radiators in pressrooms with temperature close to eighty all winter. In such warm rooms stored rollers should be kept well removed from the source of heat. Especially should one end of the roller not be open to more heat than the other.

## Use Mechanical Overlays

I would like your opinion about the height of the cuts to obtain the maximum. Are all the cuts on the sheet included supposed to be .918 inch, or some which are solid and require more squeeze .920 inch or higher? Some pressmen run cuts as high as .925 inch. Is that right? Will a mechanical overlay produce more contrast than a good knife overlay?

In theory, all the cuts on wood base should be .918 to conform to the printing line in unison with the pitch lines of the bed and cylinder driving gears. But wood is not stable, hence the various cuts do not yield uniformly under the compression of the cylinder. Rather than apply the extra packing all in one lump on the cylinder as a thick overlay, it is better to divide the extra packing and place half under the cut as underlay. Too much packing would cause the drawsheet to tear loose, and too much underlay might cause the plates to work off the bases. Very heavy plates are sometimes run as high as .925 inch, which is the limit.

Mechanical overlays are preferable to hand-cut overlays when there is considerable halftone printing. Better overlays are made in less time.

## Number of Rollers

In answering the question, how many rollers should be used, the prime consideration is how many are needed for good inking. That's what rollers are for. So if a very fast drying ink must be used for a certain job, or if one is advised to use fewer rollers to favor the leafing of metallic ink pigment, at first thought it might seem well to reduce the number of rollers in order to shorten the travel of the ink, but this is of secondary importance if the form is large with heavy solids which require more ink than halftones and type. All the rollers, including riders, will be helpful in getting a good print. Also bear in mind that less ink will be used on all rollers than with fewer rollers.



## Typewriter Imitation

I have a customer who wants letters using typewriter type printed with a ribbon. Has this ever been done successfully? If so, where can I learn the trick? I have a platen press, and would like to know how the ribbon can be moved so as to work like a typewriter ribbon.

The best imitation of the typewriter is obtained with special attachments for the platen press. There are three home-made makeshifts in use which pass commercially in many instances. First, China or other silk may be sewed around the bottom roller, one seam length of roller. Second, the same silk may be stretched over the form and pulled down to fit snugly under the surrounding furniture at lockup. Third, the same silk may be stretched from gripper to gripper and printed through. In all three methods a typewriter-match ink is used. After inking up the press a few impressions are pulled on waste paper until color match is obtained.

## Halftone and Process Black

The error of substituting process black for halftone black on an ordinary single-color job is sometimes made when there is no halftone black but plenty of process black on hand. Unless the pressman tones the process black with suitable blue inks, such as reflex and Prussian blue, it will be too grayish, and so much ink will have to be carried to cover that offset and other trouble may be expected.

If the blue toner were not omitted from process black it would dominate the four-color print and spoil the blended color effect. On some subjects it is even necessary to reduce the strength of process black, which is done by adding alumina hydrate or magnesia carbonate or both. Such addition, however, will gray the print of type should there be any in the form.

It is not uncommon to run single-color black halftones in a process black form. This should never be undertaken without consulting the engraver as to the possibility of doing justice to the single color with a process black ink.

## Soft Embossing Board

Can you tell us where the enclosed embossing board may be obtained?

We have not been able to find any one familiar with the rubber-like sheet you submit, but are sending you the names of concerns that can give you source of supply. Many soft

materials have been used successfully for cold embossing, among others the various sheetings used in stereotyping and on fast newspaper presses. Even old felt hats have been used to make male dies.

## Multicolor Prints

What process is used on the press to apply color to selected areas of an ordinary halftone print in black?

There is a patented process, the proprietors of which will be pleased to send samples and information.

A makeshift stunt is also in use. After the run in halftone black ink is off, an impression is pulled on the drawsheets. Parts of the print wanted in, say, yellow, are overlaid with thin card. A discarded plate on wood base is turned upside down and a sheet of sandpaper is glued on the wood. It serves as a tint plate when the cut is run inverted. After the yellow run is off, the same procedure is followed with red or other subsequent colors. Transparent halftone (such as four-color process) colored inks are used and should go over the black before it is bone dry. The guides should be set so that the colors strike just where wanted.

## "30"

### PATRICK J. DOYLE,

*who has been night foreman of the Western Newspaper Union ad room for a number of years, retired July 18. Fellow employees presented Pat with a traveling bag and a wrist watch, and one of the publishers sent a letter from which we quote: "It is with selfish regret we hear '30' called to your activities as a journeyman typographer. We say 'typographer' because to us you are more than a printer—you are a veritable Field Marshal who, with twenty-six leaden soldiers, can command the attention and admiration of the world. As a small token of our esteem we enclose steel engravings of Alexander Hamilton and Abraham Lincoln, two noted Americans, whose pictures you may have many times admired." Harvey Burcum, chapel chairman, made the presentation.*

## Reverse Letters

We are trying to print a sheet 44½ by 63, .018 super white patent coated board, with gold ink. There are eighteen candy boxes on a sheet. The plates are a combination of various designs, from solids to some with reverse lettering. We have tried everything possible to get a clean print but so far without success. We have checked rollers, impression, and anything that might hinder us from having trouble. We are using the best gold powder and varnish obtainable, started mixing according to instructions, one pound of powder to one pound of varnish, with no success. Then, upon the inkmaker's recommendation, we eliminated ¼ pound of gold ink varnish and added ¼ pound of No. 3 litho varnish, but still no success. The gold has a tendency to pile up on the rollers and fill up any reverse letter that is in the form. We are running this job on a two-color cylinder press, with duplicate sets of plates, with a gold ink size on the first down cylinder. My personal opinion is that the job is too big for gold ink and, due to the hardness of the stock, the varnish does not penetrate the board and allow the gold to come to the surface on the dry out. Consequently the amount of ink it takes for the size form we are running does not allow enough gold to be taken off the sheet. I had an article by you in *THE INLAND PRINTER* on "Gold Ink" but it has been misplaced. I would appreciate any information you could give me, if not for now, then for the future. I am enclosing a specimen print of one of the plates we are trying to print. There are twelve plates of this size on the sheet mentioned at the start of this letter.

On the two-color press your problem is a dual one, and conditions must be right on both of the two sections. Because this patent board will not allow a satisfactory print of gold ink, you are first sizing it with a mixture of heavy varnish and alumina hydrate. For the first down cylinder this mixture should be heavier (of higher viscosity) than the gold ink. The size may have been heavy enough for normal temperature but recently the temperature has been very high, around 90, and this lowers the viscosity of the size (makes it softer). Since the printing surface on which the gold ink is applied is afforded by the size, our first suggestion, if the run is to be made when temperature is very high, is to have your inkmaker supply a heavier (stiffer) size. The gold ink should be mixed with the heavier gold ink varnish. Keep in mind, however, that the size should be heavier than the gold ink.

In order to print the small reverse letters clean, a careful makeready is needed so that the edges of the letters receive less squeeze than the

surrounding solid parts of plate. This applies to both forms, size and gold, and the register should be good between these two forms. The rollers should be set as light as possible to obtain good inking. The edges of the green plates are clean, but the edges of the red, size, and gold plates indicate that the rollers were set heavy. Set them as light as possible, and use squeeze on the overlay for the reverse letters diminished as much as possible. It is possible during the recent hot weather that the rollers were set light at the start but swelled from the heat and humidity. Hard packing also will help to obtain sharper printing of lettering.

You understand, of course, that the size must be right or there will be pickoff by the gold ink, which pickoff will change the gold ink as the run proceeds. Together with too much squeeze, soft packing, and heavily set rollers, this causes filling of the reverse letters.

### Halftone Blacks Rub Off

Thanks for your letter relative to the slow drying of ink and your explanation of the probable cause. We can't understand what has taken place on the sheets sent you. Four days after sending samples to you, we were forced to make delivery on this work. The rubbing of the black against the tint was just as pronounced on that day as it was when sheets were sent you. We can't figure how yours were in condition to fold and handle and ours were not. This particular work has been handled in this house for years, and always with the same result—the black rubs off onto the tint color. When we use black on a dull-coated sheet, we invariably get a rubbing off where the printed portion touches the sheet. The same thing holds when black and a tint are used. They rub each other. Our pressman says the president of one of the ink concerns made the remark that he "wished they could find an answer to it, but they had not been able to."

This transfer of black onto tint did not take place until after the job was folded. When we started to jog—it happened; also when delivering from stitcher, and also when put under the

cutter. What little contact was made by one booklet touching another when coming off the stitcher left its mark of black on the solid tint portion down the right side of the last page. It is still doing it this morning. We had so much trouble three months ago when ——— black was used that we put on ——— black this time thinking it had a harder drying surface. One was as bad as the other. Here is what happens: The sheets do not offset coming from the press, nor do they coming from the folder, but when we start to jog for the stitcher we get the complaint mentioned, regardless of how lightly we handle the signatures. The pigment of the ink seems to stay on the surface after the oils have gone into the sheet. The pigment then rubs off on whatever it contacts. If you still have my examples, won't you please rub the black against the tint and see if it comes off onto the tint? This is something we must find an answer to. If the word is true that even the ink manufacturers are stumped, then we must depend on your good offices for help.

Conditions conspire to make a problem of this job. Black rubbing on black or tint rubbing on tint would not be noticeable to the eye, but the black rubbing on the tint draws attention. Proceeding with a breakdown of your problem, we wrote you that after some days the sheets could be folded without rubbing.

You now state that you have gotten that far and that the transfer starts to show in jogging the signatures for the stitcher, when the booklets come in contact as delivered from the stitcher, and also under the cutter. The outstanding principal blemish is the "mark of black on the solid tint portion down the right side of the last page" (the fold edge of page 16, which is flanked on the right by page 1).

Page 1 consists principally of a large halftone, but at the foot of the halftone and page is a large page-wide solid zinc. At the foot of page 16 next adjacent at the left is another large page-wide solid zinc. Both of these solid plates are at the gripper edge. The part of form next to fountain gets the better supply of ink from the rollers, and if enough ink is carried to cover solids at the gripper edge, the halftones back of the solids and nearer the fountain will get more ink than they need. Some inkmakers show halftones properly inked and solids properly inked, both printed on the same sheet, but they are run separately.

The mark of black to which you refer is some of the superfluous black ink on the halftone on page 1 which is rubbed off onto the solid tint on



"In the Days That Wuz"—The Partnership

Cartoon by John T. Nolf, Printer-Artist

page 16 because these pages contact in jogging for the stitcher, delivery from the stitcher, and under the cutter. The ideal makeup would have pages 1 and 16 at the opposite edge of the form next to the fountain. Since this is a repeat or recurring job you might consider screening the solid plates like the deepest tones of the halftones to decrease the quantity of ink deposited on the halftones.

Pointers on padding work easily smeared for cutting may be found on page 71 of *THE INLAND PRINTER* for September, 1940, in the discussion of "Spot Carbonizing." While your cutting problem may be minimized by padding, only sheer dexterity counts in jogging signatures for the stitcher and in delivery from the stitcher. This is a heavy folding enamel-coated sheet, very bulky in itself at the fold, and this is aggravated by wrinkles at the fold and the wire stitches so that the bulge at the fold makes it difficult to handle a lift of signatures for jogging without rubbing.

The inks you name as used are standard halftone inks of good grade

for use under average conditions. This job was run with the temperature around 90 with the accompanying relative humidity, which thinned the ink so that the vehicle penetrated the paper without properly joining the pigment to the surface of the paper.

The principal causes of rubbing off from pigments not being securely joined to the surface are (1) too much pigment, (2) ink too soft or short, and (3) not enough drier. Since a standard halftone black is formulated to function at 70 degrees, its viscosity should have been helped by adding either heavy varnish or a heavier halftone ink together with the cobalt drier for use at 90 degrees. Carbon black is a slow drier in the presence of excessive humidity, and some ink makers include Kremnitz (cover) white alumina hydrate or magnesia carbonate in the formula of halftone black inks.

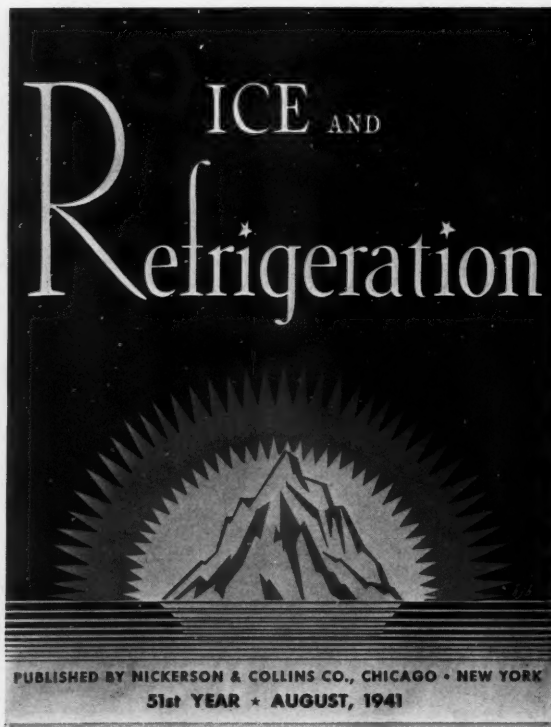
You refer also to rubbing off from ink on solids onto dull-coated stock. A special ink has been made for this

stock, generally called dull halftone black. With reasonable running conditions and careful handling, it dries against rubbing on dull-coated stock. It would be an excellent ink to use on the job under discussion if a dull ink is permissible since it gives a soft, smooth effect on enameled stock and dries hard and quickly.

Another solution of this problem is to use non-scratch, rub-proof halftone black ink.

Still another is to use a quick, hard-drying halftone black on the special coated paper made for high-gloss inks. By consulting the ink-makers advertising in *THE INLAND PRINTER* you may explore the various solutions to this problem. Any one of these manufacturers will be glad to send you information that will be of assistance.

In the absence of air conditioning facilities it would be well to leave the folding enamel in the container until ready to run, to use the sheet heater, and to run the sheets into wraps until the last run is made when humidity is excessive.



After fifty years of service to readers the publishers felt the time had come to make some changes in the appearance of their journal, even though a few years ago only six of the entire list of subscribers favored a change. Above shows the old cover with the new. The former size was 9½ by 12¾ inches, new is 9 by 12. Type dress also was modernized, and other features changed



# The Month's News

Brief mention of men and events associated with the printing and allied industries are published here. Items should reach us by twentieth of preceding month

## New Full-Color Prints Introduced

Dealers of the Eastman Kodak Company this month are offering full-color prints in both professional and miniature camera sizes, made by a newly developed printing process that is expected to greatly expand the use of full-color illustrations in various types of advertising and sales promotion material.

Two new types of prints are offered. One is the Kotavachrome professional print, making possible reproductions up to 30 by 40 inches, which would make them suitable for window displays. The other is the Minicolor print for miniature cameras. All developments must be made in Rochester, New York.

In announcing the new process, the Eastman company makes it clear that the dyes of the new prints may change in time and that the prints are not guaranteed against changes in color. Since there is a danger of fading, displays are cautioned against putting prints in the full glare of the sun.

## Hunter to Make Keynote Talk

Horace T. Hunter, president of THE INLAND PRINTER's publication company, is scheduled for the keynote speech at the nineteenth annual conference of the National Industrial Advertisers Association, to be held September 17, 18, and 19 at the Royal York Hotel, Toronto, Canada. Having a broad knowledge and understanding of international business affairs as a result of years of activity in that field, Mr. Hunter will speak on the subject, "Industrial Advertising in a Wartime Economy." His talk will open the conference. In 1929, Mr. Hunter was a delegate to the conference of the Institute of International Affairs at Kyoto, Japan. In 1930 and 1939, he was a delegate to the Imperial Press Conference in London and he attended a similar conference in South Africa in 1935.

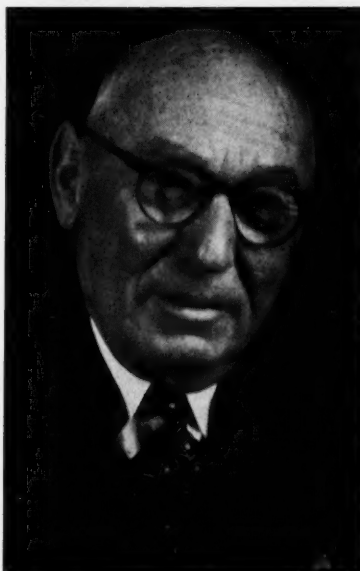
## Isadore Zellerbach Is Dead

Isadore Zellerbach, a pioneer in the paper industry of the West Coast, died on August 7 after a short illness. He was in his seventy-fifth year, and continued his active interest in business affairs as well as in civic matters until but a short time before his death.

A true California pioneer, Mr. Zellerbach was born at Moore Flats, in the Mother Lode country, and early in the 1870's went to San Francisco with his father, who had established himself on a small scale as a paper merchant. In 1888, after spending several years preparing himself to take an active part in

the business, he joined his father and his brothers, thus starting the career which led to his becoming one of the outstanding figures in the industry.

By 1906 the firm, then known as A. Zellerbach & Sons, had eighteen offices, salesrooms, warehouses, and lofts in San Francisco, and on April 17 of that year



ISADORE ZELLERBACH

the firm bought the Union Pulp and Paper Company, with an office in Oakland. In May, 1907, a corporation, known as the Zellerbach Paper Company, took the place of the former company, and from then on divisions were opened in one city after another on the Pacific Coast. Up to 1914 the company engaged exclusively in merchandising, but in that year the organization of the National Paper Products Company, and later on the Washington Pulp and Paper Corporation, expanded the company's operations to the manufacture of towels and tissue, box board, and news-print.

In 1924 the Zellerbach Corporation was formed with Isadore Zellerbach as president, a merger with the Crown Willamette Paper Company following in 1928 leading to the Crown Zellerbach Corporation with Mr. Zellerbach continuing as president.

One of Mr. Zellerbach's sons, J. D. Zellerbach, is now president of the Crown Zellerbach Paper Company, and another son, H. L. Zellerbach, is president of the Zellerbach Paper Company.

## OPM Committee Is Named

A divisional Publishing and Printing Committee, to be part of an over-all Pulp and Paper Defense Industry Advisory Committee, has been appointed by the Office of Production Management following a meeting with various members of the graphic arts industries in Washington, D. C. The over-all committee also will include divisional committees representing pulp and paper producers, and converted paper products manufacturers. Norbert A. McKenna, of New York City, has resigned as vice-president of the United States Plywood Corporation to accept the position of chief of the paper, pulp, printing, and publishing branch of the OPM and will preside in handling matters coming before the advisory committee.

The new Publishing and Printing Committee will have twelve members on the over-all advisory committee, three representing each of four major groups: newspaper, magazine, book, and commercial or job printers. Among the printers named are Don L. Boyd, Standard Printing & Publishing Company, of Huntington, West Virginia; Leslie Jackson, Stecker-Traung Lithograph Corporation, of Rochester, New York; Edwin Lennox, American Colortype Company, Chicago; E. W. Palmer, Kingsport Press, Kingsport, Tennessee; P. G. Stromberg, Maryland Printing and Publishing Company, Ellicott City, Maryland; Elmer G. Voigt, Western Printing & Lithographing Company, Racine, Wisconsin, and Lee Werden, Cuneo Eastern Press, Philadelphia, Pennsylvania.

The two major purposes of the over-all committee, as defined in Washington are (1) to develop and maintain a plan for effective industry participation in the national defense effort, and (2) to coordinate methods for cushioning the shock of the defense program on the industries represented. Further, the committee will advise the OPM concerning problems of the industries it represents which arise out of the defense program, particularly as to materials and supplies affected by priorities control. Subcommittees may be appointed later to advise on specific problems.

Although all committees have advisory powers only, with final decisions up to the OPM, it is expected that early consideration will be given to several urgent problems affecting the production and consumption of printing. These problems are caused by growing or impending scarcities of essential materials and supplies. While it is believed that supplies for reasonable needs will be available, a

number of items are affected, including aluminum, copper, nickel, zinc, antimony, lead, tin, stitching wire, aluminum powders and pastes, chlorine, glycerin, glue, synthetic and natural rubber, and chemicals entering into ink and paper manufacture and engraving. Some reports say that most of the essential materials and supplies required in the production of printing, both directly or indirectly, are affected by priority control, inventory control, critical list, or transportation difficulty.

### Theodore R. Foster Is Dead

Members of the Pittsburgh Graphic Arts Club and the Pittsburgh Club of Printing House Craftsmen are mourning the death of one of their best known associates, Theodore R. Foster, who succumbed to a heart ailment August 12 at his home in Pittsburgh. Mr. Foster was secretary and director of the Miller Printing Machinery Company and had been an official of that company for twenty-four years.

Mr. Foster was the son of one of the founders of the Fairbanks Scale Company. He was born in St. Louis in 1877 and was graduated from Washington University. His first position was with the Wagner Electric Company, St. Louis, and in 1902 he moved to Pittsburgh where he became associated with the Westinghouse Electric and Manufacturing Company. In 1917 he was appointed general office manager of the Miller Printing Machinery Company.

Aside from business, Mr. Foster was an enthusiastic amateur photographer and was known in that field long before it achieved its present popularity. Surviving him are his wife and one brother.

### Issues Assuring Message

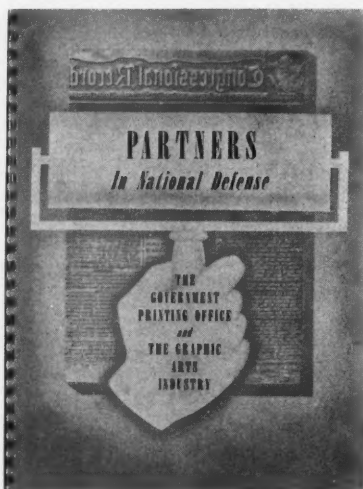
Lithographers and printers have been advised not to worry about restrictive measures taken by the OPM in so far as Synthox rollers are concerned, because the materials from which these new rollers are made are "wholly domestic and abundantly available," so the manufacturer, Ideal Roller & Manufacturing Company, has announced. The new product has been developed for use as form and distributing rollers on "all presses from small high-speed jobbers to large rotary presses." The firm operates factories in Chicago and New York, and branch sales offices in twelve other cities throughout the country.

### Kielich Promoted

Robert F. Kielich has been named manager of the E. W. Blatchford Company, of New York City, to succeed the late John J. Nickels. He has been connected with the company for thirty-three years, and is favorably known among printers and publishers. He began his business career with the company in 1908 as secretary to the late Tom Morrell, thus having "grown up with the company." He learned about the patent base department of the business as well as its type metals and prior to his appointment as manager he was comptroller of the company.

### Partners in National Defense

Under the above title, students of the Southern School of Printing, Nashville, Tennessee, have produced a well printed brochure for which they are entitled to a great amount of credit. The subtitle is "The Government Printing Office and the Graphic Arts Industry," and it presents "A factual report of a visit to the



New brochure by school of printing students

Government Printing Office by a committee of graphic arts trade association executives."

In size approximately 10½ by 14 inches, plastic binding, the cover, on heavy stock lacquered, represents a hand running an ink roller (brayer) over an electrotype of a page from the *Congressional Record*, the main title being printed over the roller part itself, while the subtitle is below, extending over the handle and the hand.

The inside pages are well illustrated with halftone reproductions of the conference groups, officials of the G. P. O., and views in the World's Largest Printing Office. They contain a statement by the graphic arts trade association executives regarding the purpose of the conference with the G. P. O. executives, also the purpose of the brochure, then a statement regarding "The Place of the Graphic Arts in National Defense," and "Impressions of the Government Print-

ing Office." On the inside back cover, under the title "How We Can Serve," is a well worded piece telling of the part printers have in providing the printed matter for the Defense Program.

### Powell to Speak in Montreal

Harford Powell, director of information, United States Treasury Department, will describe the advertising campaign being used to sell United States defense bonds at the international convention of the Direct Mail Advertising Association in Montreal, beginning October 8. Every form of advertising, including newspaper and magazine advertising, radio, posters, and direct mail, has been used to promote the United States defense financing and the campaign is said to be one of the most successful of its kind ever developed.

### Elect Jackson President

The Southwest School of Printing, which is the name to be given to the Southwest Vocational School, Dallas, Texas, reelected E. W. Jackson, of the Steck Company, Austin, president. Other officers reelected at the annual meeting in July are H. A. Wagner, American Printing Company, Galveston, vice-president; and Alfonso Johnson, Dallas, executive secretary. The executive committee includes the president of the school; Ted Dealy of the *Dallas News*, Dallas; Bryan Snyder, Jr., of the Johnston Printing and Advertising Company, Dallas; B. N. Honea, of the Fort Worth *Star-Telegram*, Fort Worth; and Marvin D. Evans, of the Marvin D. Evans Company, Fort Worth. Fifteen other directors are publishers and printers from Texas and Oklahoma.

Training is provided in the school for apprentices in the printing industry, and its work has the support of three newspaper publishers' associations in addition to printers of the Southwest.

### Changes Connection

Because Gillespie Brothers, of Stamford, Connecticut, is discontinuing its commercial printing business, Edward O. Thorpe, for more than twenty years manager of its New York office, has become associated with the Guide Printing Company, of New York City. He will carry on the business of his former connection in his new sale capacity.



New plant and warehouse recently completed by the Austin Company for the United States Envelope Company, in Los Angeles. The building has a clear span of 115 feet through the sawtooth area

### OPM Official to Address Printers

Effects of the national defense program on the printing industry's materials situation will be discussed by Norbert A. McKenna, chief of the paper and pulp commodity section of OPM, at the annual convention of the Printers National Association, scheduled for October 3 and 4 at The Greenbrier, White Sulphur Springs, West Virginia. The organization is composed of employers of union printing trades labor.

Mr. McKenna's talk will be made at a convention session presided over by Lee Werden, of Cuneo Eastern Press, Philadelphia, who is a member of the OPM pulp and paper products defense industry advisory committee. Another speaker will be Sumner Slichter, professor of economics, Harvard Graduate School of Business Administration, who also will talk on economic problems.

At this year's meeting, the convention will take definite action on a plan for broadening the scope of the association's work. An executive committee has been perfecting this plan for several months. Various discussion sessions also will be held. One of these, to be led by Don H. Taylor, acting association secretary, will be on the subject of trends in negotiations in the printing industry, and another, led by Max Rossett, of the Conde Nast Press, Greenwich, Connecticut, will feature a discussion of "interpretations and applications of contracts and union rules." The annual banquet will be held October 3, with William A. Edelblut, of Judd & Detweiler, Washington, D. C., and association president, as the toastmaster. A schedule of social events includes a golf tournament.

### Plan for Exhibition

Burr L. Robbins, chairman of the Outdoor Advertising Art Exhibit committee has issued invitations to lithographers and others interested in poster art to submit specimens for possible inclusion in the twelfth annual national exhibition of outdoor advertising art to be displayed at Marshall Field galleries, Chicago, from November 13 to 22. Nineteen advertising men associated with national advertising campaigns and associations comprise the jury that will decide upon the merits of the specimens submitted and also will designate the prize winners. Entries must be filed with the committee prior to October 20.

### Forced to Move Five Times

When a newspaper office moves five times within three or four years there must be something wrong, and so there is in the case of Ta Kung Pao, China's foremost newspaper, now housed in a cave or caves deep in the granite hills near Chungking, the temporary capital of "free" China. (See picture) Because of the enterprise and fidelity of the publishers, editors, and other workers on the staff of the newspaper, the gold medal of the department of journalism of the University of Missouri recently was awarded to Ta Kung Pao for outstanding journalistic service.

According to short wave radio reports received at the national headquarters of the United China Relief, 1790 Broadway, New York City, fifty-one Japanese bombers flew over Chungking on July 14, last, with the result that the "downtown" editorial offices were destroyed. The composing room and presses, however, operating in the granite caves of the nearby hills, were not damaged and

### Plan U.T.A. Convention

Subjects including "Changing Markets," "Shortages in Materials," "Increases in Wages," "Meager Profits," and "An Industry Divided" will be discussed in platform addresses and round table clinics at the annual convention of the United Typothetae of America to be held in the Palmer House, Chicago, October 27, 28, and 29. Donald Rein,



This cave in the hills near Chungking, China, is the latest home of Ta Kung Pao, China's foremost newspaper, which has been forced to move five times because of bombings by the Japanese

the newspaper appeared on the stands the following day, as usual.

The newspaper first was published in Tientsin, in North China, but was forced to move by Japanese bombardments and a siege. Shanghai was safe enough for a while, until political terrorism forced its removal to Hangkow, and then further south to Hongkong. Then it moved to its present location in the granite caves of Chungking, in all of which about 380,000 people find shelter.

Altogether, the rotary presses and other equipment required to produce the newspaper was moved 4,000 miles. The United China headquarters is authority for the statement that "the paper's two hundred tons of rotary presses were carried in parts to Chungking by five hundred coolies, while almost 500,000 press characters were smuggled through Japanese lines in one of the most spectacular treks in the history of modern journalism."

executive vice-president, with headquarters in Washington, D. C., is calling the meeting this year the "Congress of the Printing Industry."

In his bulletin, Mr. Rein used some military terms mixed with other phrases. In part he said: "The printing industry is in a fair way to lose its shirt and have its eye teeth knocked out for no other reason than it has made itself weak and ineffectual by the formation of small separated armies, each trying to fight a lone battle against superior forces, and knowingly, or unknowingly, fighting each other in certain sectors. It is high time the leaders in the printing industry made an 'estimate of the situation' to use a military term, and rediscovered that the printing industry has major problems to meet which are quite as important as any sectional problem, or quite as important as the problems of particular manufacturers in individual industrial classifications."



Mr. Rein argued that while there are local problems which justify the operation of a "closely knit, well directed local association," for which "there is no effective substitute," national problems arising from national conditions now obtaining and rapidly developing can only be effectually dealt with through "a united, industry-wide approach on a national basis."

Continuing, Mr. Rein wrote: "The leaders in this industry must awake and be up and doing their part to bring into useful focus the latent strength of this industry through unified national effort." He remarked that there is strong evidence that the leaders in many key cities are bestirring themselves, and are awakening to the problems of the emergency and its possible aftermath.

"There is evidence that men who for awhile were satisfied to let things alone are being awakened to the national aspect of conditions which for some years were viewed as mainly local problems," concluded Mr. Rein. "In planning a Congress of the Printing Industry, the United Typothetae of America is endeavoring to supply a place, a time, and the means for industry leadership to assume its responsibilities, and in so doing it will be serving its own individual interest."

#### Canadian Issues Invitation

Ed. T. Cooper, president of the International Trade Composition Association and the first president of this group from Canada, has issued a personal invitation to all members and non-members in the trade composition business to attend the twenty-second annual convention of the association to be held in the Royal York Hotel, Toronto, Canada, September 26 and 27. Mr. Cooper has announced that an innovation this year is the "pre-convention clinic" to be held Thursday, September 25, at which all persons present will discuss their business problems, "actual or potential." This open forum, Mr. Cooper said, "should clarify questions or recommendations which it may be desirable to bring before the general sessions on Friday and Saturday."

George S. Brown, of the Toronto Trade Composition Association, is chairman of the convention arrangements committee. A postscript to the invitation to trade composition executives reads: "Border regulations unchanged; gasoline restrictions not applicable to tourists; open door policy maintained; 10 per cent premium on United States money."

#### Installs High-powered Equipment

New equipment which will produce 180,000 thirty-two page newspapers an hour is being installed by the Boston *Herald-Traveler* to replace other equipment installed ten years ago. Included in the installation are three octuple presses, each of which will produce slightly more than sixteen thirty-two page newspapers a second. The new power equipment will include six General Electric Company inverted double motor drives, ceiling-mounted to save floor space, with a full automatic system providing for remote control.

#### Ponder Census Request

Printers and others in the graphic arts have expressed doubt as to what the bureau of census wanted in the way of data to be listed on a questionnaire which the plants received about August 25. Inquirers who turned to the Graphic Arts Association of Illinois for advice were told to fill out the various blanks with as detailed information as they

#### Printed Material Helps Reduce Traffic Deaths

● Faced with the fact that the Memorial Day week-end of 1940 brought 49 traffic deaths in the State of Michigan, the State Highway Department determined to do its utmost to reduce the number this year.

Accordingly, it developed a campaign in which printed matter played an important part, this including 1000 posters for display on the streets of Detroit; 750,000 windshield stickers for state-wide use; and 200 billboard posters in two colors. In addition, the campaign included radio talks and "spot" announcements; a proclamation by the Governor, which brought a great amount of free news space; and two-minute movie trailers.

As a result of the campaign, traffic deaths were reduced to 13 this year, a reduction of 70 per cent plus. It also brought nationwide publicity for the State and its campaign, and the printers who did the work received profits.

Here is a definite instance where printing played a distinct part in saving human lives.

could, and supplement the figures with a general statement that all metal used in typesetting machines was used over and over again. The printers were also advised to report that much of the metal used for typesetting was kept in forms for possible future use.

In a bulletin issued by the United Typothetae of America on the subject, the statement was made that what the OPM and OPACS want to know is the inventory of non-scrap metal on hand on August 31; the consumption of metal (not including remelted metal) during the month of August; inventory of scrap metal as of August 31; and other similar information on the subject.

#### Revise Metal Trade Custom

After detailed consideration, the Chicago Typographers Association has adopted revision in its trade custom on metal and, in a bulletin to trade compositors, has outlined a suggested letter to members' customers announcing the

new policy and describing the reasons for its adoption. The letter follows:

"Taking into consideration the constantly increasing cost of doing business, the rising price of metal, and the restrictions placed on metals, the Chicago Typographers Association has revised its trade customs to cover a metal situation that has become a burden to the industry. The new rule covering the sale of metal is as follows:

"Effective September 1, 1941, metal used in the composition of any job must be paid for at the time of the settlement of the invoice. It is further understood that a deferred metal account will be treated as a delinquent account, and customers being in arrears on metal charges over sixty days, will be placed on the delinquent list."

"Should you, at this time, have metal due us over thirty days, kindly return same prior to September 30, as all metal outstanding at that time must be paid for at 15 cents a pound."

Action on this revised trade custom was taken by the association after discussion at two meetings of recommendations made by a committee appointed in July to study the question. Ben C. Pittsford, association secretary, points out that similar action was taken in Columbus, Ohio, a short time ago.

#### Survey Has Optimistic Note

With printing volume so closely affected by general advertising expenditures, printers will be interested in learning of the optimistic note sounded in many of the replies received by *Editor & Publisher* in a survey among forty of the nation's largest advertising agencies and fifty of the largest national advertisers to determine fall prospects.

While some replies indicate a reduction in advertising as a direct result of curtailed production of consumer and commercial goods, due to defense orders, other replies forecast fall advertising budgets either fully as large as or considerably larger than last year. In several cases it is revealed that manufacturers are contemplating no decrease in advertising expenditures even though defense requirements will curtail their consumer production.

#### Express Fears

Fears that Governmental agencies are planning to submerge the whole printing and allied industries so that they will lose their identities are expressed in a group of bulletins issued by the United Typothetae of America.

"The recent minimum wage order for the converted paper products industry attempted to define that industry in rather broad terms, and in another opinion is attempting to include substantial portions of the printing industry," reads the bulletin. "The seriousness of the situation has not been realized by the majority of printers. Some have attached no more significance to that minimum wage order than to question what, if any, minimum wage rates apply to them. What is not realized is that by attempting to include printing under the converted paper products industry the

Wage and Hour division would be establishing a definition which, if allowed to stand, would serve as a guiding definition for other Government departments or agencies.

"No one can anticipate at this time what regulation or regimentation may be ahead. In spite of that we certainly must know that preserving the printing industry's integrity should concern all who are part of this industry."

#### U. S. Navy Bestows Honor

Employees and the management of the Miehle Printing Press and Manufacturing Company, Chicago, shared in the honor bestowed upon the organization by the United States Navy of its highly coveted "E," which insignia represents excellence and efficiency in the production of naval ordnance material. Official ceremonies marked the presentation of the award by Ralph A. Bard, assistant secretary of the navy, at the factory, Friday, August 8.

In a communication addressed to all employees of the company, Arthur Bentley, president of the Miehle organization, expressed appreciation on behalf of the management "of their loyalty and efforts which have made it possible for our performance to merit this special recognition by the Navy."

It was explained to the employees that the company was one of fourteen firms so honored which produced "one or more ordnance items essential to the arming of naval ships or aircraft and are all either well up with or ahead of their scheduled deliveries."

"It is the highest service award the Navy can make and it is the Navy's way of saying, 'well done,'" continued Mr. Bentley in his message. "To be among the first companies to receive this award is a record of which all our employees may be justly proud. The award entitles the company to fly from its plant flagstaff the Navy Bureau of Ordnance flag accompanied by the 'E' pennant. In addition, lapel buttons carrying the 'E' and the Bureau of Ordnance seal may be worn by all our managers and men."

#### "Double Radio Tax"—Haggerty

Tax rates on radio broadcasting, as proposed in the House of Representatives Bill, should be doubled "because the industry can well afford to pay," according to testimony given before the Senate Finance Committee by John B. Haggerty, chairman of the board of governors of the International Printing Trades Association. Mr. Haggerty, who is the original advocate of the radio tax, also declared that "rebates and discounts to advertising agencies" should be eliminated. He said that agencies "receive as high as 36 per cent from the radio broadcasting companies."

#### Appointed Branch Manager

Howard M. Larsen has been promoted from the sales department of Brandtjen & Kluge in St. Paul and Minneapolis, from which territory he has operated for several years, to the position of branch manager of the company's office in San Francisco, California.

## Death Comes to Stephen H. Horgan

• "Stephen Henry Horgan, eighty-seven, inventor of the halftone engraving process which produces the pictures most commonly seen in modern newspapers and magazines, died today." Such was the opening of an Associated Press news dispatch dated August 30, 1941, but little does the average person realize the full import of that statement, or the debt the world owes to Mr. Horgan.

In reviewing the progress of photoengraving for the Fortieth Anniversary number of *THE INLAND PRINTER*, October, 1923, Louis Flader, commissioner of the American Photo-Engravers Association, said: "March 4, 1880, the day on which the New York *Daily Graphic* printed its first halftone of a picture entitled 'Shantytown,' marked the beginning of a new era in engraving and printing circles. It was on that day that photoengraving as it is now known first came into commercial use, and on that day and date were born the present revolution and evolution of the printing industry and of the business world itself."

Mr. Horgan made that halftone, since famous as "Shantytown," then a portion of New York City.

Mr. Horgan was born in February, 1854, on a plantation near Norfolk, Virginia, and, at the age of sixteen years, in Nyack-on-the-Hudson, New York, he became interested in photography and started to learn that art under the guidance of a Methodist minister. Upon the minister's death two years later Mr. Horgan purchased camera and equipment from the widow, and, at eighteen, found himself the proprietor of a photographic studio which he was forced to give up during the panic of 1873.

Shortly after going to New York City in 1874, Mr. Horgan noticed an advertisement for a photographer, answered it, and was finally selected out of about thirty applicants. Thus he formed his connection with the New York *Daily Graphic*. Imbued with a love for the art, and ever of an experimental nature, he invented a number of improvements in the processes then used by the *Graphic*, and within three years was given full charge of the department, which included the largest photomechanical equipment then on this continent.

As early as 1875 Mr. Horgan began formulating in his mind a method by which the gradations in opacity and transparency in an ordinary photographic negative might be translated into lines, as was done by wood engravers. By January, 1880, he had made several satisfactory halftones, one of these, a halftone of a painting, being considered good enough to encourage Mr. Horgan to continue his efforts. Within the next month he produced the famous "Shantytown" halftone direct from a negative made by Henry J. Newton, president of the Photographic Sec-

tion of the American Institute. The method used in making of the halftone was described at a meeting of the Institute, March 2, 1880, which was reported in *Anthony's Photographic Bulletin*. Thus the process was given freely to the world.

During his experiments Mr. Horgan was forced to battle against severe opposition from wood engravers as well as pen-and-ink artists who then dominated the newspaper illustration field, and also from pressmen who said it was impossible to print halftones made with a cross-line screen on the steam press. So when he made the "Shantytown" halftone Mr. Horgan confined himself to the use of a single-line screen, but in other experimental halftones he used the cross-line screen.

In March, 1884, Mr. Horgan became art director of the American Press Association, spending the next seven years pioneering pictures in country weekly newspapers and introducing them in metropolitan dailies. In 1893 he became art director for the New York *Herald*, and, in 1897, made for the New York *Tribune* the first halftone

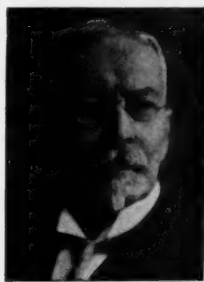
printed on a web-perfecting newspaper press using stereotypes.

It also must be recorded that to Mr. Horgan is due the credit for sending the first colored photograph by wire in 1924. The picture was one of Rudolph Valentino in the famous role of "Monsieur Beaucaire."

Mr. Horgan frequently spoke of his work as bringing about the wedding of the photographic camera and the printing press. He devoted his entire life to photoengraving, giving freely of his research and putting the advancement of the work ahead of any remuneration for himself. He began writing for the pages of *THE INLAND PRINTER* almost from the time this publication was started, and in the early nineties conducted a department known as "Process Notes and Queries," continuing this department and his other writings for this journal until failing health forced him to give up. Even then he continued his interest in the work of photoengraving, also in this journal, frequently contributing short articles, notes, and comments. He also wrote several books on process engraving, notably "Horgan's Halftone and Photo Mechanical Processes," accepted as a foremost authority the world over, even today.

Following Mr. Horgan's department notes and his other writings over the years as they have appeared in *THE INLAND PRINTER*, one can find recorded practically the entire history of process engraving development.

The work of Mr. Horgan on this earth is finished, but the world owes him a real debt of gratitude for what he did in making possible the printed picture.



STEPHEN H. HORGAN

## Multiple Letterpress Plates

Following our editorial, "Progress in Letterpress," in last month's issue of *THE INLAND PRINTER*, we have received a printed sheet giving a good demonstration of multiple plate making for letterpress by the use of the Monotype-Huebner Universal Process Machine. This sheet, a portion of which is reproduced here, measures 19 by 25 inches in size, and contains twenty-five labels, printed by letterpress in two colors,

these papers, even though they appear to satisfy the requirements of the small newspaper exemption contained in the Act, nevertheless are required to comply with the Act as to certain employees because of the amount of job printing done in the plant. This is made clear in a restatement of the status of some newspapers under the Wage and Hour Law issued by Gen. Philip B. Fleming, Administrator of the Wage and Hour Division of the United States Department of Labor.

## Cincinnati Credit Practices

The advantages of cooperative effort through the local organization are clearly brought out in the report of credit practices of the Cincinnati printing industry, and this, it must be borne in mind, constitutes only one phase of the services rendered to the members.

The Credit Committee of the Franklin Typothetae of Cincinnati spent several weeks in making a comprehensive survey of the credit practices followed by the membership. In the conclusions set forth in the report it is stated that the returns "disclose that a representative group of local printers suffered a bad debt loss averaging .18 per cent of their sales volume for 1939, and .23 per cent for 1940. The U.T.A. Ratios," it is stated, "show an average loss due to bad debts for the printing industry of the entire country for the year 1939 amounting to .78 per cent, indicating that the Cincinnati concerns answering our questionnaire suffered a much smaller loss from bad debts than was typical for the industry of the country at large."

The first classification in the questionnaire sent to the Cincinnati printers by the Credit Committee covered "Practices in Granting Discount." Of the total firms reporting it was shown that 59 per cent allow "net only"; 32 per cent allow 2 per cent 10 days; 9 per cent allow 2 per cent 30 days.

In its recommendations on this first classification, the committee stated that "for over thirty years it has been a well defined policy in the printing business that printing shall be sold on a basis of 'net thirty days; no cash discount,'" then advised all printers to resist any demand for cash discounts and not be misled by any statement of a buyer that "all other printers do it," as they do not.

On the question, "Terms of credit extended to unknown customers," 79 per cent of those reporting showed that they demanded "cash in advance"; 18 per cent, 50 per cent with order, balance on delivery; 3 per cent, one-third with order, one-third when proof is submitted, and balance upon delivery. Cash in advance was the recommendation made by the committee.

As to "Extension of credit to political parties and candidates," 44 per cent reported "cash only"; 38 per cent stated they did not sell to political parties; 3 per cent demanded 50 per cent with order and the balance on delivery; and 15 per cent reported "Cash unless personally known or well established of known and satisfactory credit rating."

On this particular phase of the credit situation the committee recommended: "Extreme care in the granting of credits to political parties and candidates will be particularly advisable during the next few months. A large number of inquiries relative to the placing of such business will be received by printers, and if treated in a firm and intelligent manner this volume of business should yield a satisfactory return. . . . The extension of credit terms to well established political parties or candidates of known and satisfactory credit ratings on the same basis as to ordinary



gray and blue, from two multiple original engravings. The plates were made by the Marland Photoengraving Company, Philadelphia, and the printing was done in the private plant of Sharp & Dohme, pharmaceutical manufacturers, of Philadelphia.

The job was printed in two impressions, one for each color, the gray and blue plates being locked up, put on the press, and finally registered in position in less than two hours, total time. Compared to the time and expense involved in making two sets of electrotypes, twenty-five for each color, or fifty in all, making up and registering for position, the saving is clearly evident.

## Wages, Hours, and Newspapers

Small weekly or semi-weekly newspapers seemingly are being put on the spot when it comes to the operation of the Fair Labor Standards Act. Many of

Section 13(a) (8) of the Fair Labor Standards Act exempts from the wage and hour provisions of the Act "any employee employed in connection with the publication of any weekly or semi-weekly newspaper with a circulation of less than 3,000, the major part of which circulation is within the county where printed and published."

In interpreting this exemption, the Wage and Hour Division has expressed the opinion that where job printing work is done by employees of a newspaper which meets the tests of Section 13(a) (8), such job printing work may not equal or exceed 50 per cent of the time worked by such employees or the exemption will be lost to them.

This is set forth in a new bulletin which cites several cases to indicate how weekly and semi-weekly newspapers and their employees may stand in relation to the Fair Labor Standards Act.



customers is recommended, unknown or unrated political parties or candidates to be handled on the same basis as ordinary buyers of similar status." Cash in advance is the recommendation of the committee in these latter cases.

"Insist on written orders in all cases, signed by a person of known responsibility," stated the recommendations, and continued: "If these precautions are taken, political printing may be desirable business. If not, it is almost certain to prove a liability."

The committee closed its report with the statement: "It is encouraging to note that the losses suffered by the membership were not the accounts which had been cleared through the Typothetæ Credit Bureau."

### Printing Ink Research

In a talk on what is being accomplished in the graphic arts through research work in connection with printing inks, Dr. William F. Talbot, director of research of the General Printing Ink Corporation, told his listeners that "In the field of new developments we may expect a still further improvement in regard to printing speeds, particularly in the field of flat-bed printing, which has fallen behind the web-fed rotary." Other developments that may be expected, as set forth by Doctor Talbot, are increased replacement of natural products by synthetic products, and many advances in our fundamental information concerning the relationship of various ink properties to the particular printing processes.

Doctor Talbot spoke during the printing and advertising clinic, held in New York and sponsored by the General Printing Ink Corporation. "It is difficult," he said, "to evaluate research results, and it is generally recognized that research programs must be viewed in terms of long-range results. The graphic arts have benefited from printing ink research in such directions as greatly increased printing speeds, marked improvement in reproduction, gradual improvement in such qualities as scratch and rub resistance, and resistance to adverse conditions such as alkali, light, and aging, and elimination of complaints such as plate wear and fill-up."

### Inkometer to be Shown

One of the features at the convention of the National Association of Printing Manufacturers, to be held at White Sulphur Springs, West Virginia, September 10 to 13, will be a demonstration of the Inkometer. This is an instrument, devised and developed at the laboratories of the Lithographic Technical Foundation under the direction of Prof. Robert F. Reed, who is in charge of the laboratories, for the purpose of measuring the consistency of printing and lithographic inks. Professor Reed undertook the development of the Inkometer in an attempt to solve the problem of providing a scientific mechanical test for ink consistency, a method that would replace the old-time finger test, the results of which are not recordable and not always reliable.

### Thirty Years of Progress

Thirty years ago, or a little over, a small company was formed in Melbourne, Australia, to acquire and operate a likewise small printing establishment. The plant occupied a floor space of about 5,000 square feet, and it was then considered that an annual turnover of £10,000 or under would be satisfactory. Today, the company, known as The Specialty Press Proprietary, Limited, occupies its own buildings, one housing

and progressive lines. Administrative and financial arrangements were decided upon, providing for future developments, the objective being eventually to establish the business on a large scale in conveniently located premises. At that meeting the lease for the factory space mentioned was signed, and operations were officially started.

The business grew, sales expanded, and production gradually was increased as the policies adopted were put into effect. By 1919 new quarters became necessary, and a new location was secured, virtually in the heart of the city. Here the business continued to prosper, and in 1927 the premises were purchased by the company, the property now being known as the Specialty Buildings.

At the start, the business included what might be termed a general line of commercial printing. "It is interesting to contrast the class of business which provided the company's turnover in those early days," the article referred to states, continuing: "In place of the coachbuilder's drab catalog of that time there has emerged the colorful booklet of the automobile manufacturer. Kerosene lamp and heater catalogs have been superseded by attractive lighting and radiator publicity matter of large electrical concerns. Scholastic printing and bookbinding, then an important branch of the firm's activities, finds its counterpart in fine, well illustrated educational books, in the production of which the firm now specializes. These activities were gradually extended to embrace the production of catalogs, journals, and booklets in a more systematic way than had hitherto been possible. During this period the drapery, confectionery, and furniture trades constituted the firm's main clientele. The printing and publishing of theater magazines, programs, souvenirs, and view books served as a further opportunity for the initiative so manifestly evident in all the company's activities."

When color began to play such a prominent part in printing, the firm installed modern mechanical equipment, introduced the latest technical processes, and offered special employment to skilled craftsmen and then trained and adapted them to the work. Other processes gradually have been added, the company keeping pace with the times on all new developments as well as new equipment and production methods.

After locating in its new buildings the company started carton and display card manufacturing. In 1935 it added a well equipped offset printing department which is now doing many classes of commercial and display work for which that process is so well adapted. It also maintains a well staffed studio, rendering a comprehensive service in creating and supplying ideas for various types of printed matter.

In the company's present equipment will be found a large battery of high-speed automatic presses, including one two-color press, the offset presses, complete linotype equipment, and high-speed binding facilities, all of which

## Convention Dates

SEPTEMBER—OCTOBER

★

### National

SEPTEMBER 15-17

Advertising Typographers Association of America, The Greenbrier White Sulphur Springs West Virginia

SEPTEMBER 18-20

National Association of Photo-Lithographers, Netherland-Plaza Hotel, Cincinnati, Ohio

SEPTEMBER 26-27

International Trade Composition Association, Royal York Hotel Toronto, Canada

OCTOBER 3-4

Printers National Association, The Greenbrier, White Sulphur Springs, West Virginia

OCTOBER 20-22

American Photo-Engravers Association, Drake Hotel, Chicago, Illinois

OCTOBER 27-29

United Typothetæ of America, Palmer House, Chicago, Illinois

the plant and business offices, another used for a warehouse where large stocks of paper and board are stored. The company's personnel, less than twenty at the start, now numbers more than 120, the floor space occupied is in excess of 50,000 square feet, and a single order running more than twice the amount originally considered satisfactory for the annual turnover is not surprising.

The company celebrated its anniversary several months ago, at which time an article setting forth some of its history, and paying tribute to the soundness of the policies adopted when the business was started, as well as to the judgment and skill of the men responsible for carrying them out, appeared in *Publicity & Printing*, of Brisbane.

When the first meeting of the board of the new company was held, more than thirty years ago, T. Allan McKay, now chairman and managing director, outlined the proposals he had prepared for conducting the business along sound

have played their part in enabling the company to achieve its present enviable reputation for high quality printing supported by distinctive service.

Associated with Mr. McKay, the chairman and managing director, is R. H. Baker, who is serving as co-director in the administration of the business. The present assets of the company exceed £100,000, and all capital shares are owned and held by those directly interested in the welfare of the company and engaged in promoting the business.

### Can You Pick a Winner?

Under this title the United States Envelope Company, Springfield, Massachusetts, is announcing a novel test, or a pre-test, of its advertising for its Self Seal envelopes for the coming fall season. It is also offering an opportunity for customers and users of its envelopes to test their skill in judging advertising.

In a large broadside are reproduced ten ads for Self Seal envelopes, which "stick without a lick," all these ads to be pre-tested by being run in the *Woman's Day* magazine before being run in *Life*. The contest, in which users are to test their skill, involves selecting, and casting a ballot for, the ad which they think will pull the best results. A \$5 box of stationery will be given to the winner.

### New Caterpillar Booklet

Various types of Diesel engine and electric set installations in industrial plants are illustrated and described in a new eight-page booklet, "Power for Industrial Plants," just issued by the Caterpillar Tractor Company, Peoria, Illinois. Attractive halftone reproductions effectively show how Diesel equipment is being used for full-time power production, for auxiliary service and for stand-by work. Copies of this booklet will be sent by the company on request.

### Typographers Trade Customs

The Chicago Typographers Association was given a distinct compliment when the Executive Committee of the International Trade Composition Association at a recent meeting held in Chicago, after an examination of the Trade Customs and Estimating Schedules published by the group, ordered copies sent to trade typesetters throughout the United States and Canada. Commenting on this, the national association's official organ, *The Trade Composer*, stated: "It is obvious that the hour rates used could not be applied throughout the industry. There are many features of the Chicago group's schedule, however, which will bear study . . . Every trade typesetter, in these days of mounting costs, must

carefully watch his estimating and business practices. The Chicago association's schedules are planned to meet that need, and for purposes of study, and as an excellent example of what is possible, the folder is presented.

A feature of special interest mentioned in this comment is the table for reproduction proof charges, of which it is said: "So far as we know, this is the first effort to put such charges on a fair, business-like basis. Charges vary with the difficulty of producing good repro proofs as affected by the area, size of types, complications of the composition, and kind of proofs of 'impressions'."

### Combine Departments

Two daily newspapers of Topeka, Kansas, the *Capital* and the *State-Journal*, have formed a joint publishing company under which they are combining their business, circulation, advertising, and mechanical departments. The new company is to be known as the Topeka Newspaper Printing Company, the officers being Arthur Capper, publisher of the *Capital*, president; Oscar S. Stauffer, publisher of the *State-Journal*, and Charles H. Sessions, vice-presidents; and Henry Blake, general manager. The two papers, it is stated, will be published at the *Capital* plant.

## TRADE CUSTOMS AND ESTIMATING SCHEDULES

Line, \$5.40 per hour • Mono, \$7.00 per hour • Hand, \$4.20 per hour • Ludlow, \$5.40 per hour  
THIS SCHEDULE IS TO ENABLE CUSTOMERS TO ESTIMATE WORK

**TIME WORK**  
Layout, markup of copy, pasteup proof, mortising, mounting cuts, foundry lockup and extra proofreading will be charged at the rate of \$4.20 per hour.

Assembling on galleys of two or more faces or sizes, inserting of headings, initials, etc., charged at \$4.20 per hour.

Author's changes (or charged two lines for one).

Intricate matter not covered by piece rates.

Matter containing ditto marks or line-for-line composition.

For copy which is not perfectly legible, not fully prepared, not edited, submitted in such form as to be inconvenient to handle, written on both sides of the sheet, or requiring extra care.

For matter containing a considerable proportion of figures, technical characters, hand inserts, names or technical words.

Matter containing broken measures.

Matter set in all caps, small caps, caps and small caps, or italics and black face in same line.

Box headings, captions over tabular matter, etc. (or charged three lines for one).

**PIECE RATES**  
Piece rates are minimum, and apply to "straight matter" in galley form, not made up. ("Straight matter" is ordinary English, in one size and face of type.)

Minimum line measure is 20 ems of the type in which job is set.

Lead matter measured as solid.

Different faces of same job charged as separate jobs or time work.

All machine set type over 10 point measured as 10 point.

Matter containing broken measures will be measured length of longest line.

8 and 10 point Caslon, Cheltenham Old Style and other "skinny" faces measured two points smaller than the body setwise.

**HAND-SET RATES**  
10 and 12 point—2½ cents per running pica. Minimum charge \$1.50  
14, 18, 24 point—2 cents per running pica.  
30 and 36 point—1½ cents per running pica.  
Condensed faces 25% additional.

42, 48, 60 and 72 point will be charged as time work at \$4.20 per hour plus 60¢ per pound.

Foundry type handset lines for reproduction proofs will be charged for at the rate of 40¢ for each 3 inch line or fraction thereof.

Jobs containing both machine and hand set type will be billed at their respective rates.

### SCHEDULE OF ESTIMATING RATES—Effective May 1, 1941

ESTIMATING RATES DO NOT INCLUDE METAL—SEE PAGE FOUR

EMS	LINETYPE	4 Point or smaller	8 Point or larger
500 or less	(minimum)	\$2.00	\$2.00
500 to 1,000	(minimum)	3.00	3.00
1,100 to 2,000	(minimum)	4.00	4.00
2,100 to 3,000	(minimum)	5.00	5.00
3,100 to 4,000	(minimum)	6.00	6.00
4,100 to 5,000	(minimum)	7.00	7.00
5,100 to 15,000	(per M ems)	1.30	1.40
15,100 to 30,000	(per M ems)	1.25	1.35
30,100 to 50,000	(per M ems)	1.15	1.25
Over 50,000	(per M ems)	1.10	1.20

Linotype Time Rate, \$5.40 per Hour

### EXTRA CHARGES—LINETYPE

**REGISTRATION LISTS**—\$1.30 per thousand ems  
50 ems will be charged for each character inserted by hand in work set at piece rates (fractions, accents, signs, etc.).

### PRICE AND ONE-HALF

(Charge three lines for two)

Matter set over 30 picas wide all roman.

Jobs set in all italics or black face.

Lines quadded out in center, type lining at ends. Leader work.

### DOUBLE PRICE

(Charge two lines for one)

Lines set in all caps, small caps, or caps and small caps.

Lines containing black face, italics, or small caps.

Matter requiring numbering of each line. Running heads with folios.

Confused lines or counted lines of every description.

Matter requiring varying indentations or more than one justification.

Matter set over 30 picas with roman and italics or roman and black face.

Foreign languages.

All prices and rules apply to Monotype and Linotype, except where otherwise specified. Rush work which requires overtime will be charged at overtime rates.

**NO RESPONSIBILITY ASSUMED FOR ANY LOSS INCURRED BY REASON OF ERRORS**

Three pages from the comprehensive estimating schedules and trade customs distributed by Chicago Typographers Association for customer guidance

## Terms of Payment

Machine composition being practically all labor and metal both of which items require an immediate cash outlay our terms of payment will be

**NET CASH**

★

## METAL CHARGE

Metal will be charged for at the rate of 15¢ per pound and must be paid for with composition.

Metal, if returned within one year of purchase date, will be credited at the same rate per pound as billed.

Dead metal to be credited must be delivered to our plant. If we call for it, a charge will be made.

Linotype and Monotype metal must be returned in separate containers to receive full credit.

★

**Rate for Ludlow Composition**  
**\$5.40 per hour**

First cast, minimum . . . . . \$1.00

Next 4 casts, per cast. . . . . .25

Additional casts, per cast. . . . . .20

All letterspaced lines will be charged for at the rate of two lines for one.

**Rate for All-Purpose Linotype**  
**\$5.40 per hour**  
**Minimum Charge \$1.00**

Lines up to 21 picas  
(30 to 72 pt.) per line \$ .25

Lines 22 picas up to 42 picas  
per line \$ .40

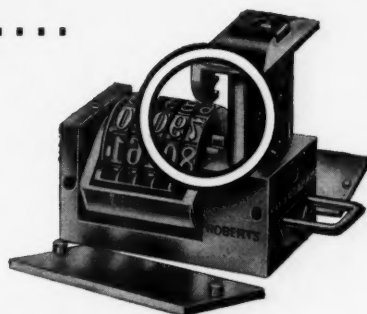
96 pt., 120 pt. and 144 pt. charged as time work.

**Rate for Line-Tabler Composition, \$5.40 per hour**

# Printers:

Profit from the knowledge gained during 50 YEARS of service to the Printing Industry....

Use the efficient,  
directly-gearred, plunger-to-swing  
Models 27 and 28, and

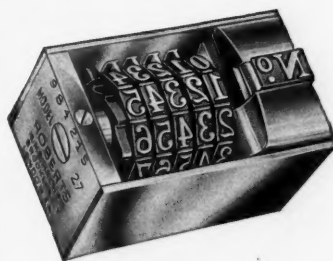


## REDUCE YOUR NUMBERING COSTS!

MAY WE SUGGEST? Inventory your stock and replace old worn equipment with PRECISION-BUILT machines... at these exceptionally LOW PRICES

**MODEL 27**—5-wheel machines,  
\$12.00 each, LESS 40%, **\$7<sup>20</sup> NET**

**MODEL 28**—6-wheel machines,  
\$14.00 each, LESS 40%, **\$8<sup>40</sup> NET**



Your Choice: Forward or Backward—Roman or Gothic

Skipping wheels in sets 1 to 4, \$2.50 per wheel; 5 to 10, \$3.00 per wheel.

There's a 10% trade-in allowance and additional discounts for quantity purchases

**ORDER DIRECT AND SAVE MONEY**

**ROBERTS NUMBERING MACHINE CO.**

*Specialists in Development and Design of Numbering Equipment for the Printing Industry.*

**696-710 JAMAICA AVE.      BROOKLYN, N. Y.**



In the field of business  
**TIME** is a relentless puller-of-weeds



**HUBER PRODUCTS**  
**IN USE SINCE 1780**



J. M. HUBER, Inc.  
New York, Chicago, St. Louis & Boston

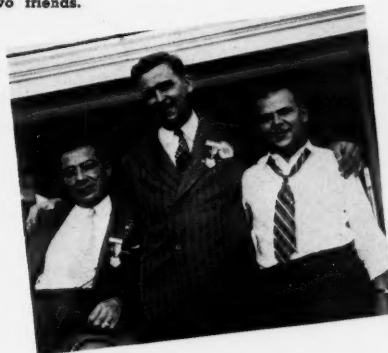






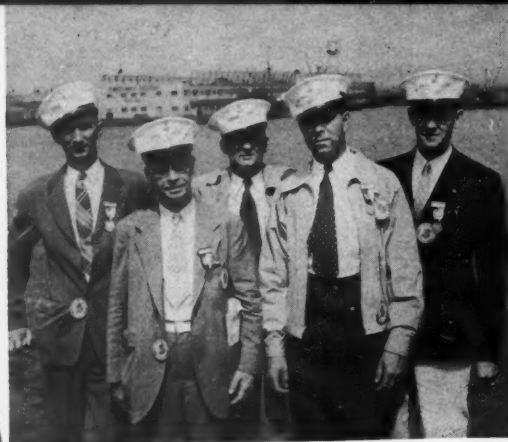
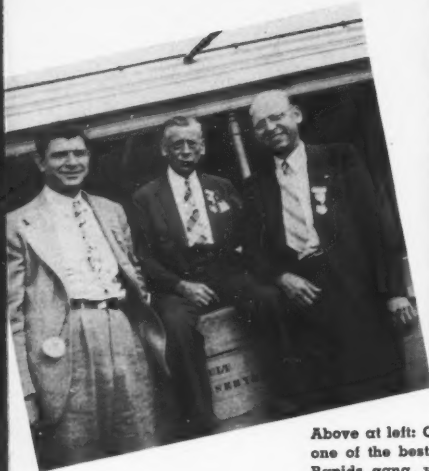


Above at left: They're all happy. Grady Oakes, president, Process Rubber Plate Company, and head of the Chicago Club; Lester A. Neumann, president, M. & L. Typesetting Company, Chicago; and A. T. Walker, Harris-Seybold-Potter Company, of Cleveland. Above: Broadcasters over WBAL, Baltimore. Frank McCaffrey, international president, Seattle; Douglas C. McMurtrie, chairman, international educational commission and with Ludlow Typograph Company, Chicago; and Eric O'Connor, international first vice-president, Montreal. Above at right: Enjoying themselves. Walter Reed, New York City, and Gus Hall, Chicago, both with Dexter Folder Company, and Harry O. Moser, St. Louis. Left: The firing squad. Allan Robinson, highly respected head of Ottmar Mergenthaler School of Printing, Baltimore; Glenn M. Pagett, Typographic Service Company, Indianapolis; Peter P. Hausher, master printer, Tulsa, Oklahoma; and George D. Daugherty, Indianapolis. Right, circle: Charles W. Gainer, new international treasurer, Chicago. Below: St. Louis club notables. Charles E. Dyer, secretary; Charles A. Rugger, editor of the club bulletin; and Harry O. Moser, past president. Below at right: Old buddies. "Bill" Stock, Cleveland, and two friends.



Left: Snapped in action. Charles K. Pigman, superintendent, Gardner-Richardson Company, Middletown, Ohio; Lee Augustine, vice-president, Printing Machinery Company, Cincinnati; and Gordon Montgomery, executive vice-president, Miller Printing Machinery Company, Pittsburgh. Right, in circle: A friendly chat. Walter F. Zahn, Milwaukee; Arthur W. Brooks, Chicago; and Walter Mules, Baltimore. Below, extreme left: Organization sparkplug. Haywood H. Hunt, San Francisco, editor of "Share Your Knowledge Review." Below, in circle: Intently interested. Walter B. Patterson, Mergenthaler Linotype Company; Directly below: Ace typographers, then and now. Glenn M. Pagett, Indianapolis; and Norman T. A. Munder, designer of this year's convention's oldest printer (eighty-three); and Norman T. A. Munder, designer of this year's convention program, and among the world's greatest printing craftsmen. Below, at right: Enjoying breeze (?) on boat. Blaine Hill, president, Des Moines, Iowa, club; Charles W. Gainer, Chicago, new international treasurer; and Alex J. Alberg, eighth district representative, Kansas City.





Above at left: Chicagoans, all, John L. Maxwell; Fred J. Hagen, past international president and one of the best liked of Craftsmen; and Clifford W. Johnson. Above, center: Part of the Grand Rapids gang, winners, for their town, of 1942 convention. Fred H. Van Ostenburg; Charles B. Waddell; Rodney Schopps; L. V. Mulnix, Jr., and Carl H. Ladewig. Above at right: Popular veterans. Walter Mules, association standby since the beginning, past president of Baltimore Club; Philip J. McAteer, Boston old-timer; and George Trenholm, type advisor, Intertype Corporation.

# Craftsmen Before the Camera



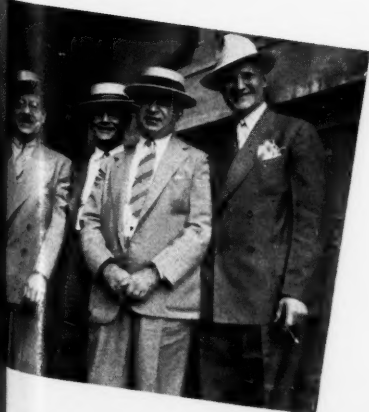
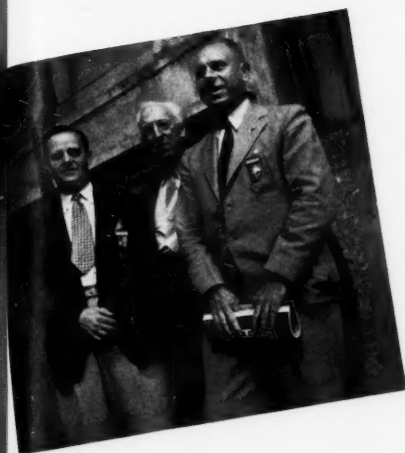
Above: Resolutions committee works on boat. Lester A. Neumann, Chicago; R. H. McArthur, Higgins-McArthur Company, Atlanta; and Clarence Groetum, Jensen Printing Company, Minneapolis. Above, at right: Talking things over. J. C. Patterson, F. P. Rosback Company, Benton Harbor; Thomas E. Dunwoody, head of the union pressmen's union school, and editor of the journal, Pressmen's Home, Tennessee; and Homer F. Rosback, F. P. Rosback Company, Benton Harbor, Michigan. Right: O. G. Fricke, fifth district representative, Dayton, Ohio; P. J. McInerney, Chicago Roller Company; and R. A. Kerley, Chicago. Below: A well known group. Frank M. Sherman, director of publicity, Lanston Monotype Machine Company; Gerry Powell, typographic director, American Type Foundry; and Harry L. Gage, v'ce-president, Mergenthaler Linotype Company. Below, at right: Ernest F. Trotter, editor, "Printing"; Arthur Dresser, sales manager, R. Hoe & Company; and Albert M. Carruthers, Winnipeg.



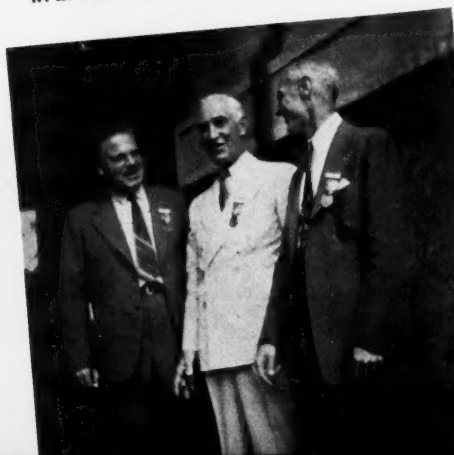


Above, left: Both from Philadelphia. William E. Brown, John C. Meyer & Son, and George Newcombe. Above, center: Tennesseans, all from Nashville. Z. B. Throneberry, Walker E. Gossage, and John F. Dunn. Above, right: 'Twas about 95 in the shade and no shade. Craftsmen waiting to board boat for excursion trip to Annapolis.

# rat 1941 Baltimore Convention



Above at left: Trio from Worcester, Massachusetts. William L. Wood, Gus G. Allendorfer, and Carl G. Kallstrom. Above: J. C. Baillie, Ottawa, and a pair of friends. Left: Ever-present Harry Porter, Cleveland, implores educators Chester A. Lyle, Fred J. Hartman, and Hupp E. Otto to produce more offset workers. Right: New third vice-president, Walter F. Schultz, Dallas. Below at left: Ben Wiley, Springfield, Illinois, and C. Harold Lauck, Lexington, Virginia, with C. C. Rhame, Mergenthaler representative. Below, center: W. H. Griffin, 'Frisco typographer; Patrick J. Smith, Boston electrotyper, and J. P. Cline, equipment maker. Below at right: Miehle's Paul Twyman, Ludlow's W. K. Perkins flank Walter Brown, Washington, D. C.





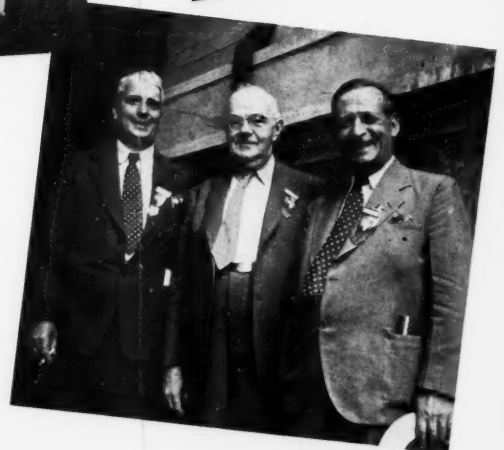


Above at left: New friends, Craig R. Spicher, Miehle Printing Press & Manufacturing Company, Chicago, and H. Irving Wells, Baltimore Industry Committee, responsible for that room of cheer, "The Hell Box." Above at right: Typical clinic audience. Were you there, Charley, or was it you who shouted, "Fore"? Left, circle: Perennial, towering (5 ft., 2 in.) sergeant at-arms, Alfred Breitengross. Below at left: Elmer Voigt, retiring second vice-president, and Fielding A. Utz, president, Milwaukee Printers Roller Company. Below, center: Two Johns from ATF flank John O'Hagen, Albany, and A. K. Arneson, Cleveland. Below at right: I. P. competitors: left to right, "Printing," "Graphic Arts Monthly," "Printing Equipment Engineer."



Left: Robert G. Sutphin, president, Indianapolis club, and Harvey Thygeson, Racine, Wisconsin. Right: James J. Fulton, Baltimore, finishes a good story, say the well known craftsmen flanking him—H. S. Williams, Government Printing Office School, Washington, D. C., and G. H. Landers, Richmond, Virginia. Below: Harvey Glover, new second vice-president (center) presides at offset clinic with speakers, Charles F. Goese (right), pre-Kenneth A. Martin. Below at right: Ordinarily serious, even the best of craftsmen sometimes cut up (names deleted by censor).

READ LEFT TO RIGHT FOR ALL IDENTIFICATIONS IN  
INDIVIDUAL PHOTOS ON BOTH PAGES









# PRINTERS

**Do not be apprehensive about obtaining your necessary supply of rollers. Rest assured, they will be forthcoming as needed.**

**Don't try to "beat the gun" by ordering way in excess of your needs. Such a course only adds to the difficulties the roller makers are experiencing.**

**The National Association of Printers' Roller Makers is cooperating with the Office of Production Management and the situation is in hand.**

## **SAM'L BINGHAM'S SON MFG. CO.**

**CHICAGO**

**ATLANTA  
DALLAS  
ST. LOUIS  
CLEVELAND  
HOUSTON**

**MINNEAPOLIS  
NASHVILLE  
INDIANAPOLIS  
PITTSBURGH  
DES MOINES**

**KALAMAZOO  
SPRINGFIELD, O.  
DETROIT  
KANSAS CITY  
OKLAHOMA CITY**

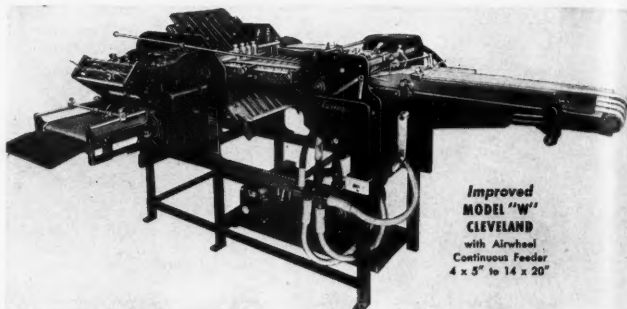
# Years Ahead in PERFORMANCE

You can install any one of these new CLEVELAND Models with the confidence that your Folding Department will be unsurpassed for variety of folds, accuracy, high output, and Earning Power for many years to come. You are LOOKING AHEAD when you install Modern CLEVELANDS.

## FIRST IN FOLDING SERVICE

### The Improved MODEL "W" CLEVELAND

This Smallest of CLEVELANDS folds the great variety of small work, circulars, package inserts, letters, greeting cards, etc., in one to five folds, at top speeds with the greatest accuracy. The Continuous Reloading Feature of its Feeder, with no stops for reloading, gives you the highest possible output per hour at unbelievably low cost per 1000. The Air Wheel Feature provides for folding of high class work having heavy illustrations and bleed edges without marking.



Improved  
MODEL "W"  
CLEVELAND  
with Airwheel  
Continuous Feeder  
4 x 5" to 14 x 20"



CLEVELAND  
MODEL "DOUBLE-O"  
with Continuous Feeder  
Folds Sheets 4 x 6" to 22 x 32"

### The "DOUBLE-O" CLEVELAND

This Middle-Size Folder gives you the quick Folding Service present day Direct Mail and Job Printing demands. A check-up of thousands of Direct Mail pieces reveals that 96% come within the size and folding range of the "DOUBLE-O."

The "DOUBLE-O" is unequalled for accuracy and variety of folds. Its high speed and Continuous Feeding—no stops for reloading—assure the high volume that often makes folding your most profitable operation on the job.

### The "DOUBLE-M" CLEVELAND

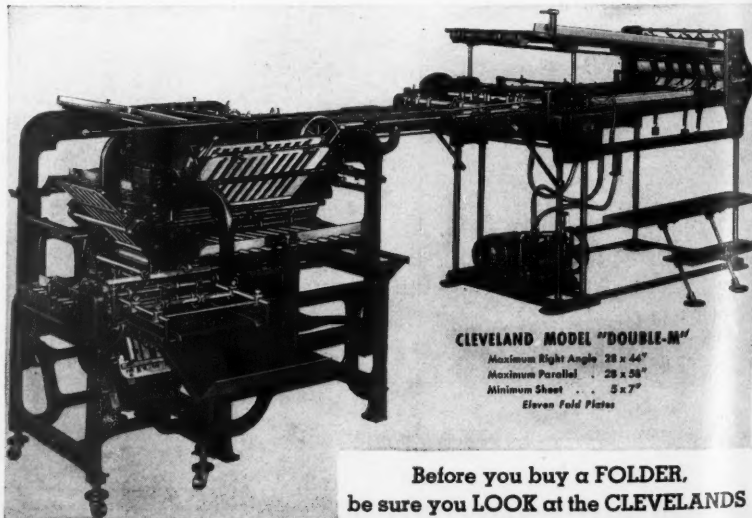
Every fold, as far as we know, that can be made on all other types and makes of jobbing folders, comes within the folding range of the "DOUBLE-M," in sheet sizes up to 28 x 58". In addition, the "DOUBLE-M" makes a great variety of folds that cannot be made on any other folder, in parallels, right angles or combinations of parallel and right angle folds. Equipped with Continuous Feeder—no stops for reloading.

Fifty per cent faster, and far more versatile and convenient, than its predecessor, the old MODEL "B" CLEVELAND.

#### All CLEVELANDS

fold, score, perforate and slit.

Ask for literature on these Three. No obligation.



CLEVELAND MODEL "DOUBLE-M"  
Maximum Right Angle . . . 28 x 44"  
Maximum Parallel . . . 28 x 58"  
Minimum Sheet . . . 5 x 7"  
Eleven Fold Plates

Before you buy a FOLDER,  
be sure you LOOK at the CLEVELANDS

## Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street  
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonita Avenue • SAN FRANCISCO, LOS  
ANGELES, SEATTLE, Harry W. Brintnall Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinson, 1441-47 Blake St.

# THE SEPTEMBER REVIEW OF NEW EQUIPMENT

BEMBO, SERIES No. 405, matrices for which have been announced by Lanston Monotype Machine Company, has a pedigree traceable to fifteenth century Venice but new in America. A revival of the cuttings of this old face appeared in England, the product of Monotype Corporation Limited, of London, and numerous outstanding books set with that type created a demand for the face in this country. To satisfy this demand matrices have already been produced for setting Bembo on the monotype in 8-, 9-, 10-, 11-, and 12-point sizes, and display matrices have been produced for casting type for hand composition from 14- to 36-point.

AFTER preliminary introduction in the East a few months ago, the Duplicator Supplies Division of Remington Rand, Bridgeport, Connecticut, now is expanding distribution of its new product, Stenalth Paper, to the photo-offset trade. Having the same appearance, except for color, as the usual mimeograph stencil, Stenalth is said by its makers to take the place of offset negatives for typewritten copy and for such borders, shading and simple line illustrations as might be done with a stylus pen. After copy is typed, drawn, or ruled on Stenalth, this paper is used instead of a negative for transfer to the offset plate. Aside from eliminating the need of a negative as well as the entire photographic process, advantages claimed for Stenalth include a reduction in time, labor, and material expense, and uniformity of printing on separate pages. Special typewriters and ribbons are said to be unnecessary.

NEW FACES cut by the Intertype Corporation include 18-point Caslon with italic, and 24-point Cairo with italic, these two series now being made on two-letter matrices from 6- to 24-point. Engravers Old English in 30- and 36-point also has been added, completing this series from 12- to 36-point. Specimens of these faces are shown here.

ABC abcdefgh 123

ABC abcdefgh 123

18 Point Intertype Caslon with Italic

ABC abcde 12

ABC abcde 12

24 Point Intertype Cairo with Italic

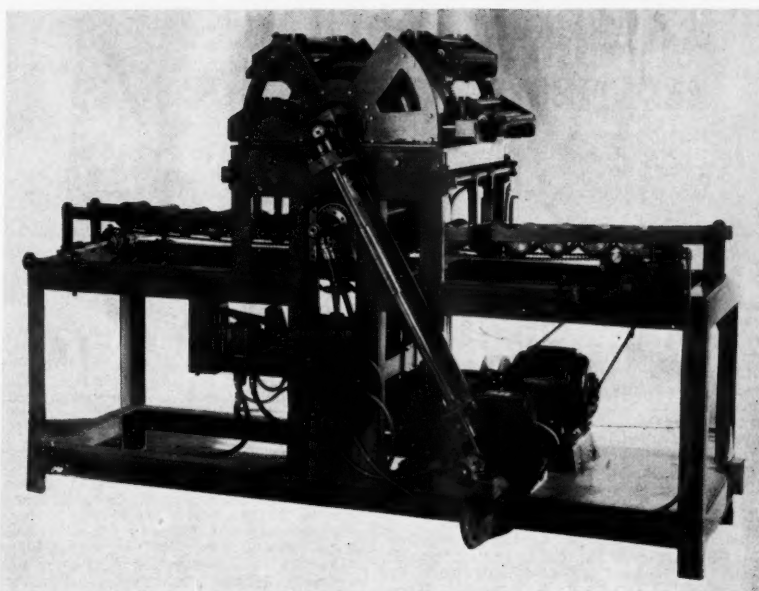
A B abcrde 12

30 Point Intertype Engravers Old English

A B abrd 2

36 Point Intertype Engravers Old English

A NEW rotary multi-color labeling machine, or press, for printing labels



New labeling machine, developed in Canada, for printing labels directly on bottles and cans

directly on bottles, cans, and other similar containers, has been developed by a Canadian inventor and now is in use in a bottling plant in Toronto, Canada, and in a canning plant at Burlington, Ontario, Canada, according to information reaching THE INLAND PRINTER from the inventor himself, Dr. Frederick Shurley of Windsor, Ontario, Canada.

Designed to entirely eliminate paper, adhesives, *et cetera*, this machine is said by Dr. Shurley to save up to one-third on the cost of labeling containers by means of paper labels, and he continues:

"This machine has four distinct ink fountains, each fountain independently operated by an ingenious system. The bottles are automatically fed to the printing position and automatically discharged. A complete four-color label is printed on the bottle or can at one operation. The inks, being of special manufacture, can be super-imposed without smears or picking up of one color from another."

First machines, called "Koloprint," were privately produced, but future machines will be manufactured by the Guthrie Ceramic & Labeling Machine Company, Limited, of 424 Pitt Street, West Windsor, Ontario, Canada. Additional manufacturing and distributing arrangements now are being made in New York City and Chicago, Dr. Shurley announced.

The inventor has had many years of experience in developing equipment for the decorating and labeling of glass, metal, and other containers and in various kinds of flat color work. In the ink field, too, he has been closely identified through developments of inks for direct printing and in doing special research work for the Pacific Ink Company, of San Francisco, and the International Printing Ink Corporation.

UNIFORM TENSION on the web of paper being unwound during operation of a rotary press is assured by the use of the new Johnstone Uniform Tension Unwinder equipped with auto-hydraulic brakes, according to an announcement by the manufacturers, Johnstone Engineering & Machine Company. When the pull of the unwinding roll is strong the brake friction is automatically released, but when the pull is light more brake friction is applied. The auto-hydraulic brake is so sensitive that one and one-half pound tension on the web will produce a pressure of 1200 pounds on the brake. Standard size air-cooled machines take rolls, thirty-two, forty-two, fifty-two, and sixty-two inches wide, and speeds depend on the materials handled, the maximum being 700 feet a minute. Standard size water-cooled machines will take rolls from fifty-two to ninety-two inches wide, and the speed averages 1500 feet a minute.

A NEWLY DESIGNED SERIES of type-cuts of insignia of the United States armed forces is announced by American Type Founders. One of these, shown below at



right, is the insignia of the parachute troops. Others include the marine corps, army, navy, coast guard, *et cetera*. Another new ATF type-cut is the "V for Victory" emblem, shown above at the left and including the telegraphic symbol. Handy packs and assortments of the new type-cuts are offered.



# NEW PATENTS

## RELATING TO THE GRAPHIC ARTS

The following patents have been located by actual inspection of copies of each of the 3960 new patents issued on June 3, June 10, June 17, and June 24. Complete copies of these patents can be obtained by sending ten cents (stamps not acceptable) to the Commissioner of Patents, Washington, D. C., for each copy desired.

### COMPOSING APPARATUS

COMPOSING MACHINE comprising a type-writer and pattern bed, a plunger carriage movable across the bed in coordination with movement of the carriage, and a motion-transmitting mechanism interposed between each key of the typewriter and two plungers of the plunger carriage, and means controlled by the shift key for determining which of the two plungers will be actuated. Patent 2,243,875 to Chester A. Macomic, Chicago. Unassigned.

METAL FEEDING APPARATUS, of the kind employed for automatically lowering ingots into a melting pot having a casting and a rest position, as in typecasting apparatus, characterized by a novel device, responsive to the level of metal in the melting pot and rendered ineffective when the pot is moved to casting position, for controlling the feeding mechanism. Patent 2,245,275 to Albert H. Jung, Flushing, New York, and Edward J. Hubelmeyer, Little Ferry, New Jersey. Assigned to United American Metals Corporation, Brooklyn.

GALLEY LOCK consisting only of a normally straight piece of resilient strip metal longer than the width of the galley and adapted to be forced into the galley between the side flanges in flexed or bowed position such that a major portion of the strip is forced against the type, spacer blocks, *et cetera*, to be locked in the galley. According to the invention, this locking strip must be of stock of about 0.03 to 0.05 inch thickness and having an elastic limit between 80,000 and 130,000 pounds to the square inch. Patent 2,246,962 to Webster G. Wiley, Glendale, California. Unassigned.

### PRINTING PLATES

METHOD FOR MOLDING CUTS directly upon a negative photographic matrix comprising the steps of (1) exposing a sensitized film carried upon a supporting base through a halftone screen; (2) photographically processing the sensitized film until the openings between the highlight and shadow portions formed by the screen extend to the surface of the supporting base; (3) depositing a metal coating extending to the surface of the plate through the openings in the film; (4) producing printing surfaces extending through the film to the base and having the same height, and (5) removing the metal coating in which the dots forming the printing surface are all in the same plane. Patent 2,244,187 to Joseph T. Cochran, Chicago. Assigned to Coppertone, Incorporated, Chicago.

METHOD FOR PRODUCING STEREOTYPE printing forms electrolytically. Claimed to be particularly applicable for use in rotary presses, the electrolytically produced forms have the additional advantages that the height or relief of the form can be varied at will by varying the factors determining the operation of the electrolytic bath, and that forms particularly resistant to fatty acids and other agents contained in printing colors can be had by electroplating a thin layer of chromium on the blank portions of the form. Patent 2,245,276 to Walter Hugentobler, St. Gallen, Switzerland. Assigned to Spectraldruck G. m. b. H., St. Gallen, Switzerland.

PRODUCTION OF STEREOTYPE MATS by forming an absorbent fibrous foundation, coating the face opposite the type engaging

surface with a layer of normally hard and tough thermoplastic material, and compressing under heat a type form against the side opposite the coated layer in such a manner that the foundation becomes impregnated with the thermoplastic. The thermoplastic material may be a resin such as copal, dammar, oleo, *et cetera*, or asphalt. Patent 2,245,555 to Franklyn E. Davenport, Watertown, New York. Assigned to Knowlton Brothers.

METHOD FOR MOUNTING PRINTING PLATES on woodbase blocks and the like, in such a manner that the plates are readily removable after use. The method is characterized by use of a "Scotch tape" coated on both sides with a pressure-sensitive adhesive for securing the plate, and is applicable for mounting electrotypes, halftones, zinc etchings, Ludlow and like slug heads, stereotype plates, *et cetera*. Patent 2,246,795 to Albert A. Daniels, Chicago. Unassigned.

APPARATUS FOR PRODUCING CURVED printing plates from sheet metal, characterized by having a pair of spaced sheet treating members and gaging elements so arranged that a plate may be slid from one element to the other without resetting and while maintaining the ends of the plates parallel to the printed matter thereon. Patent 2,246,819 to Milton C. Taylor, Chicago. Assigned to Partridge & Anderson Company, Chicago.

### INKS, PIGMENTS, COMPOUNDS

NON-OFFSETTING PRINTING INK comprising a varnish consisting of 50-60 per cent by weight diethylene glycol and 40-50 per cent by weight resin comprising a natural rosin modified with an alpha beta unsaturated organic polybasic acid by a diene reaction, and a pigment insoluble in the glycol and in water. 8 claims. Patent 2,244,103 to Donald R. Erickson and Paul J. Thoma, Kalamazoo, Michigan. Assigned to Michigan Research Laboratories, Incorporated, Kalamazoo, Michigan.

### MACHINERY AND PROCESSES

POSITIONING GRIPPER OR PIN for positioning work to be printed on a printing press platen. The device comprises a lower, an intermediate, and an upper flexible metal strip, the lower strip forming a base, the upper strip a protector, and the intermediate strip a friction finger for anchoring the work. Patent 2,243,922 to Arthur Shipp, Bergenfield, New Jersey. Unassigned.

MACHINE FOR PRINTING CONTINUOUS WEBS, characterized by novel ink transferring and spreading mechanism. Patent 2,244,411 to Clayton E. Wyrick, Wyandotte, Michigan. Unassigned.

MULTI-COLOR WEB PRINTING MACHINE comprising a number of printing units through which the web is passed in loop formation, ink-drying mechanism located within the loop and through which the web is led, and means for guiding the web after it leaves the drying mechanism transversely around a portion of the loop. Patent 2,244,593 to Adolph M. Zuckerman, New York City. Assigned to R. Hoe & Company, Incorporated, New York City.

HIGH-SPEED BED MOTION for printing presses, wherein the bed is driven by a pinion oscillated to drive at uniform speed during the major portion of each stroke, and to be decelerated, reversed and reac-

celerated by novel mechanism including an oscillatory segment at the end of each stroke. Patent 2,244,979 to Burt F. Upham, Grimsby, Ontario, Canada. Unassigned.

MULTICOLOR UNIT-TYPE SHEET-FED OFFSET PRINTING PRESS, said to provide more perfect register during transfer by means of grippers in a plurality of channel-shaped bars extending across the machine with either end carried on sprockets in such a manner that the grippers in the bars take the sheet from the grippers of one impression cylinder and carry it to the grippers of the next cylinder. Patent 2,245,343 to Irving A. Hunting, S. Plainfield, New Jersey. Unassigned.

DRYING ATTACHMENT FOR MULTICOLOR PRINTING PRESSES, employing a skeleton cylinder for delivery of printed sheets from each printing couple, this cylinder including heating units each comprising a reflector and an electrical resistance so arranged as to direct heat toward the sheet-engaging periphery of the cylinder. Patent 2,245,797 to Theodore Makarius, Flushing, New York. Unassigned.

POWER-OPERATED PRESS for commercial printing by the stencil and ink-pad method, claimed to produce impressions equal to those of offset or plate methods. Patent 2,245,828 to Arthur J. Schuh, Wollaston, Massachusetts. Unassigned.

OFFSET PRINTING PRESS, characterized by novel means for preventing slippage between the plate and the form roller arranged to transfer ink to the plate. The invention is characterized by provision on the rollers' surfaces of certain inset portions which do not receive ink, and therefore cannot transfer ink to the corresponding portions of the form roller, leaving dry areas for frictional driving. Patent 2,245,077 to John S. Rogowski, Chicago. One-third assigned to Saul Kahn and one-third to Helen Kahn, both of Chicago.

METHOD FOR PRINTING FORMS in series on a web or sheet by (1) supporting the sheet above a fixed printing plate; (2) releasing the sheet; (3) moving the sheet a predetermined form length out of contact with the plate while inking the plate by moving inking means in the same direction as the sheet; (4) supporting the sheet in spaced alignment with the inked plate, and (5) progressively pressing the sheet against the plate. Patent 2,246,335 to Clayton E. Wyrick, Wyandotte, Michigan. Unassigned.

INKER FOR PLATE PRINTING PRESSES, claimed to print with a single impression and single inking an impression in varying colors. Broadly, the device comprises a series of nozzles for spraying ink onto the plate, each nozzle being supplied with a different ink and adjusted to spray a certain area of the plate. All of the nozzles are mounted on a single carriage, arranged to move coordinately with the plate. Patent 2,246,729 to Charles J. Gutberlet, Philadelphia. Unassigned.

### CUTTING, FOLDING, FEEDING

SHEET-FEEDING AND REGISTERING mechanism comprising a sheet-receiving cylinder rotating at constant speed, a sheet-transfer device rotating continuously at non-uniform speed and fed with sheets advanced at a uniform speed greater than the slowest peripheral speed of the transfer member, and stops on the transfer device arranged to engage the front edge of a forwarded sheet at the time the peripheral speed of the transfer member is less than the speed of the forwarding device, and separate mechanism for maintaining side register of the sheet while it is against the stops. Patent 2,245,396 to Charles W. Harold, University Heights, Ohio, and Howard A. Pritchard, Hiram, Ohio. Assigned to Harris-Seybold-Potter Company, Cleveland, Ohio.

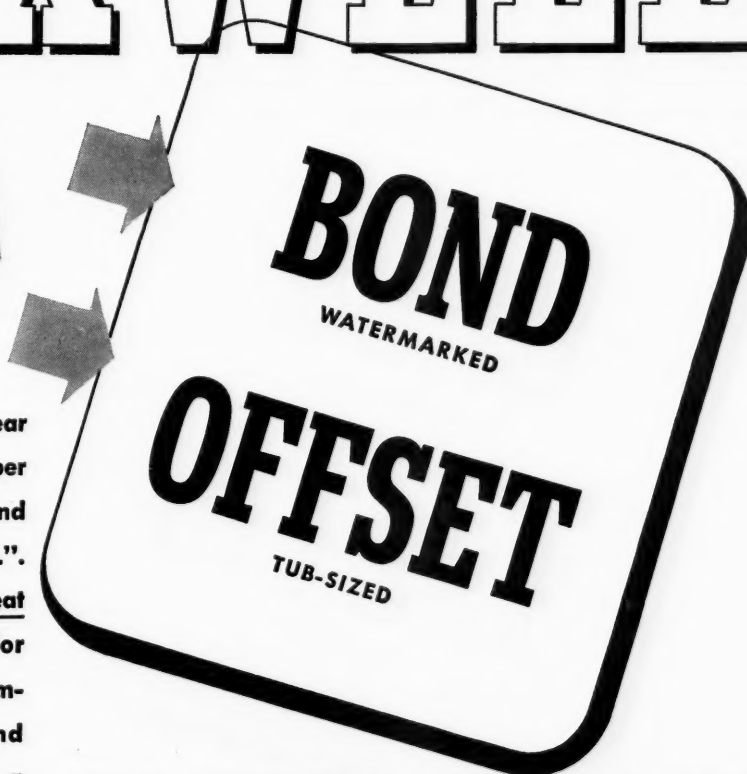
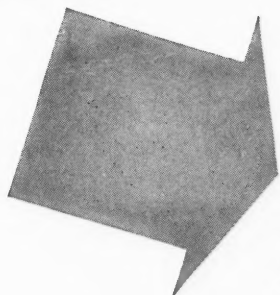
FEEDER for forwarding sheets to a pair of rolls in accurate register with one of the rolls, including novel feeding mechanism comprising a pair of advancing rollers, means for separating the rollers when the sheet has been moved into engagement with the operating rolls, and mechanism for automatically returning the rollers to starting position. Patent 2,246,508 to William W. Davidson, Evanston, Illinois.



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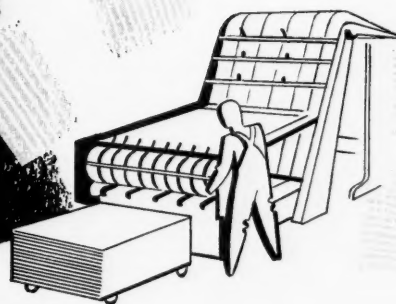
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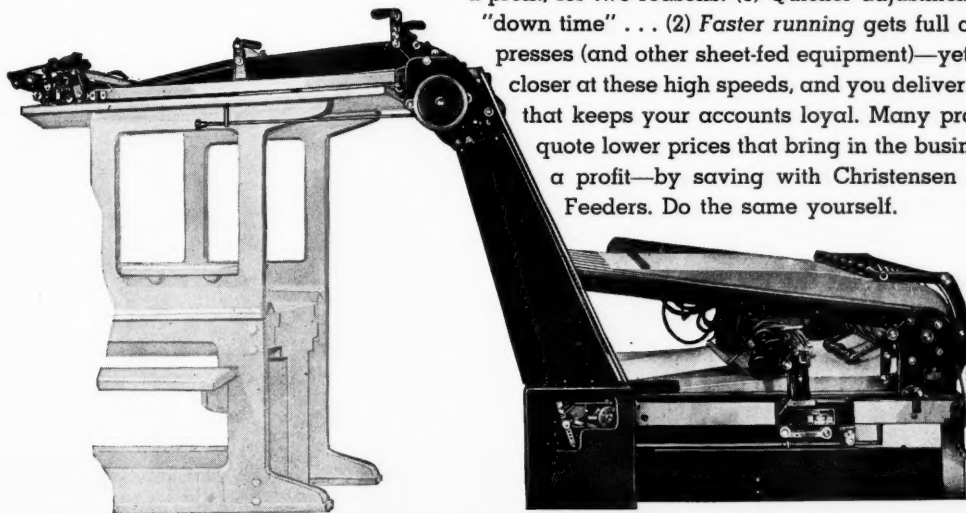
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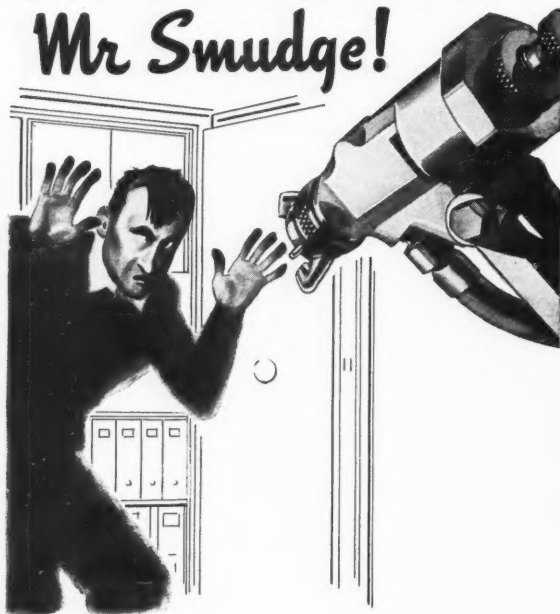
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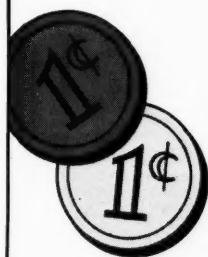
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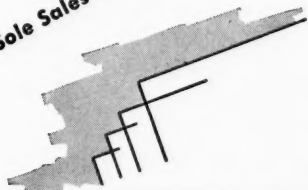


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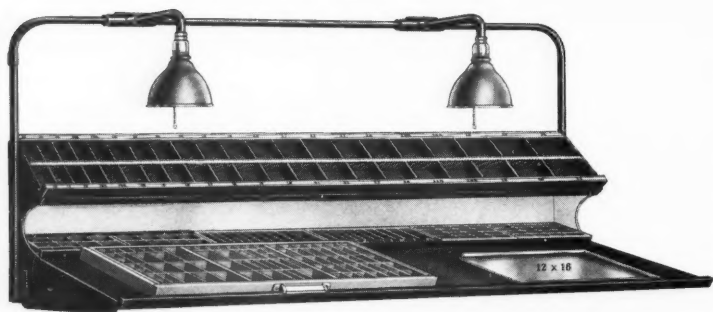
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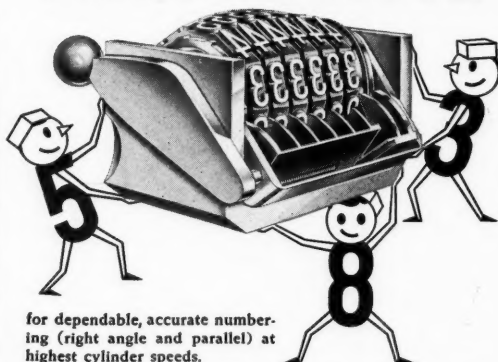
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# THE INLAND PRINTER

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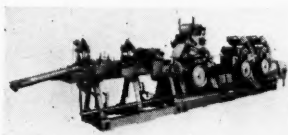
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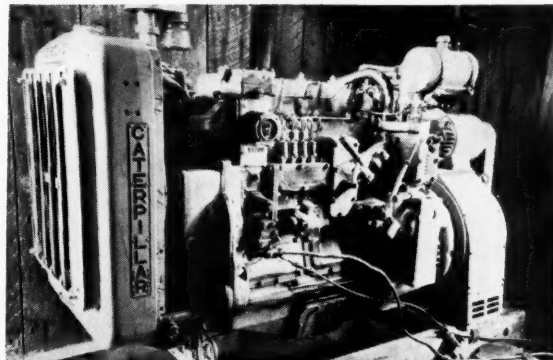
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SEPTEMBER, 1941

Volume 107 • Number 6

# Inland

The Leading Business  
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# Printer

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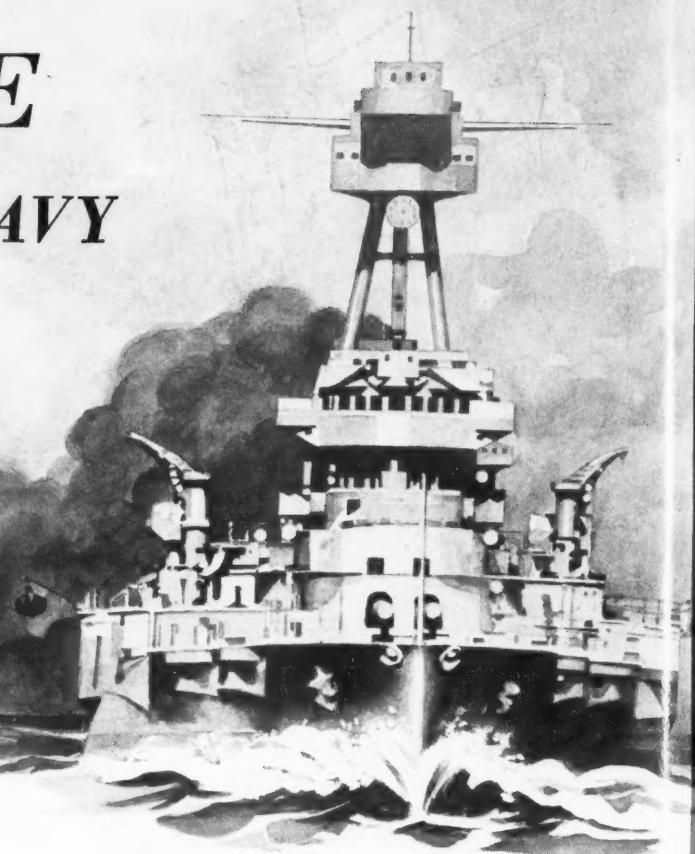
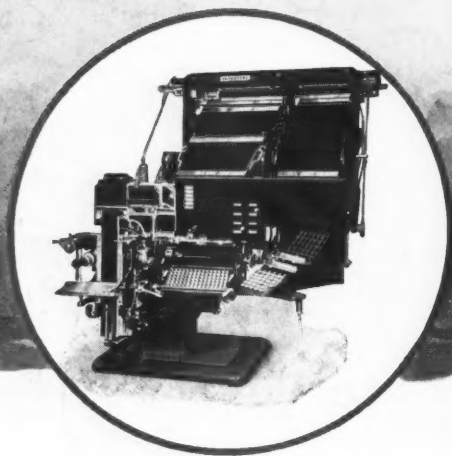
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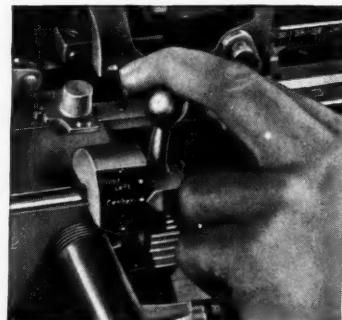
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